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No. 1

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You, the Reader

TAO:

Since you invite comments upon the excellent letter of Mr. Don E. Kerr published in the October issue, I am happy to oblige. Although Mr. Kerr confesses to being "only 18 years of age and only a student" he shows wisdom beyond his years, and perhaps an appreciation of the ingredients of good organ performance denied to those of more mature age, whose "organ ears" have been blunted by thousands of mediocre performances.

The whole argument of "tracker vs. electric" seems somewhat provincial, and the pros and cons advanced by the many writers to columns of organ journals on this subject do little more than express the personal prejudices and limited experience of their authors. When Mr. Kerr speaks of varieties of touch, he is close to the mark. Those who prefer to think that, no matter what the means of communication between the key and the pallet may be, varieties of touch are impossible, will always play in just that manner. For even with the comparatively insensitive mechanism of electric action, where little more than talent is required to put down the keys than to ring a door bell, varieties of touch will be used inevitably by the sensitive artist, and especially by those whose early training on organs with direct mechanical action has fitted them to strive for this variety.

It is all too easy to prove scientifically that such variety is impossible on *any kind of action*. It is much more comfortable to be able to dismiss such a disturbing factor once and for all! Let's get on with the business, and play our pieces without all this nonsense!

The question is so many-sided that a letter can hardly begin to express the ideas involved. It seems to this writer, however, that many commentators have been led up the garden path by the false analogy with piano mechanisms. Pianists are perhaps justly proud of their ability to play loud or soft "by a mere pressure of the finger." Intensity accents have assumed an importance far beyond their real potentiality. It remained for Dom Mocquereau to put in their places many vexing questions about rhythm, and to announce the independence of rhythm from intensity accentuation. All who have studied plainsong rhythm as taught by the Abbey of Solesmes will have a glimmering of the fact that we, as organists, cannot and must not make the error of attempting to depend upon intensity variations for rhythm. The thing is far too subtle for that. And merely to prove that, by opening the valve in one way or the other, no differences of intensity will result, is far too ingenuous and naive to constitute an argument.

It is a curious turn of the wheel that an appreciation of the old seems to come, at least as regards organ matters, chiefly from the young. The oldsters, who were forced to play antique American trackers in their youth, will have none of this, and pronounce judgment from the depth of their fatiguing experience.

They choose to overlook that by far the majority of instruments constructed abroad today are of the same variety. Or, if they take cognizance of this fact, they attribute it condescendingly to the ignorance and inaptitude of European builders. There are so many false statements made in current letters and articles that, in a more literate profession, the writers might be asked to prove their assertions. Those who maintain that European builders simply cannot construct a reliable electric mechanism are just plain misinformed. A visit to the work of

some of the much maligned builders might serve to dispel some of these false ideas.

Mr. Kerr states in his letter, and none can disagree with him, that in many situations tracker action would be impracticable. For ordinary "church work," it is often out of the question. But ordinary church work does not always demand truly artistic performance, and just as we should not hesitate to use a "spinet piano" at home for practice if need be, we should not nevertheless recommend instruments of this type for the concert stage.

When an artist of the standing of Mr. Biggs brings from abroad a tracker instrument of large dimensions for use in one of the most important concert situations in the United States, we can only adopt one of two attitudes.

We may disagree with him to the extent

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of questioning the sanity of his judgment, or we may ask ourselves what the factors are which have led him to such a decision. The latter course of action will be the more productive, for by it there may be something to be learned.

In the past year, the number of tracker instruments imported from abroad, both in the United States and in Canada, is said to be alarming. They thought no doubt that we had left behind this kind of puerile fantasy. But we must never underestimate the power of the young, for they are bright, well trained, and sensitive, and their demands will be felt. To those who consider this development a dangerous step back into the dark ages, we predict an uncomfortable few years to come.

May I take the liberty of commanding you, Mr. Editor, upon your courage in printing such a letter as that of Mr. Kerr's, whose convictions must go against those of the vast majority of your advertisers and your clients. Even though, by your comments at the bottom of the column, you seem to expect and even to invite adverse reaction to this letter, and even though you announce the use of cloture upon these arguments in the near future (a procedure which I seem to recall was used some twenty years ago in the same situation when Gilman Chase, Walter Blodgett, Robert Noehren and this writer of this letter expressed similar opinions in print) you have least published the letter.

Now let us watch the fun, and see how expeditiously the oldsters, those with "real experience," demolish the ideas of this callow youngster, who has the naïveté to confess that he is 18 years of age, and "only" a student!

Melville Smith
Cambridge, Mass.

■ The Editor thanks reader Smith—and reminds him that this is still a free country where persons are permitted (and in TAO invited) to express their constitutionally allowed right to their own opinions. Contrary to Mr. Smith's thinking, however, as related to any editorial bias or intent in the editor's remarks following reader Kerr's letter, none such was either intended or even thought of. In fact, TAO will also enjoy watching the fun until the point is reached where, editorially, continuance of such correspondence appears pointless—something which has nothing to do with cloture.

Writer Smith in his parenthesis above of course refers to the extensive letters appearing in our sister publication, *THE DIAPASON* and which the late editor, Mr. Gruenstein, permitted to run a full and unbiased course.

The Editor

TAO:

Reader Loris' query about the "Bach tremulants" in Nov. TAO prompts a reply, q.v. It often seems that in the minds of what Mr. Loris calls "classic purists" the Tremulant has become a thing of evil, to be avoided like the plague because Bach and his forerunners should have been too pure to approve of it. Others, in defense of the infernal machine, have tried to point out that "Bach had a tremulant."

Modern scholars have carefully tried to establish just what organs Bach had something to do with, as well as to learn everything possible about those instruments. Let us consider those organs well known to Bach that are known to have had tremulants.

Eisenach: *Georgenkirche*. Bach's first impressions of the organ were gained at Eisenach where he spent his early childhood and first school years. There his uncle, Johann Christoph, was organist in the Georgenkirche from 1665 to 1703. Bach is supposed to have learned the fundamentals of organ and clavier playing from him and is also supposed to

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have studied his uncle's proposals for rebuilding the Georgenkirche organ. Bach left Eisenach for Ohrdruf in February 1695, while the organ rebuild began the next year and dragged out until 1707, but he probably got to hear the instrument at the time of his uncle's death in 1703. The stoplist, in Adlung I, 214, shows three tremulants.

Hamburg: *Katharinenkirche*. While a student in Lüneberg, 1700-02, Bach repeatedly traveled to Hamburg to hear Reinken play the St. Catherine's organ, its 16 reed stops exciting his admiration. He later (1720) played it himself for Reinken. The stoplist, No. 27 in the *Dresdener Handschrift*, shows a tremulant for the Hauptwerk and one for the Rückpositiv.

Arnstadt: *Bonifatiuskirche* (Neue Kirche). This was perhaps Bach's first real post as an organist. The 18-year-old Bach was invited by the consistory to examine and dedicate the new organ begun in 1707 by Johann Friedrich Wender of Mühlhausen. The organ examination took place on 3 July 1703 with the public dedication by Bach the following Sunday, after which he was offered the position as organist. The organ had a tremulant to the Oberwerk, which was played from the lower manual clavier. Stoplist in Terry, page 61.

Arnstadt: *Barfüsserkirche* (Oberkirche). Bach's close friend in Arnstadt, Christoph Hertum, was organist of the Oberkirche, so it is likely Bach had free access to this organ which had a tremulant. Stoplist in Adlung I, 197.

Lübeck: *Marienkirche*. In October 1705 Bach was given a four weeks leave of absence to go to Lübeck to hear Buxtehude (1637-1707), organist of the Marienkirche. Bach overstayed his leave and did not return to Arnstadt until the end of January. We know nothing specific about Bach's impressions while in Lübeck nor about the organs he may have played while there, but most scholars agree that he must have become acquainted with the main organ and the Totentanz organ in the Marienkirche, and perhaps with others. The Marienkirche main organ had a "Tremulant zum Manual Werck" and a "Tremulant sum Pedal." Since the Pedal Organ had three independent 2-ft. stops their use with tremulant in solo passages may be imagined. The famed Totentanz organ also had a tremulant. Stoplist in Dr. Hess, No. 44, and in Stahl, p. 18.

Mühlhausen: *Divi Blasii*. Bach was invited to Mühlhausen 24 April 1707 to try out for the vacant position of organist at Divi Blasii, and on 15 June he received the commission. He at once made the rebuilding of the organ his primary goal, giving the

Council his rebuild proposal in February 1708. This was accepted and Bach was to supervise the work, but in June 1708 he left for Weimar before the work was completed. Nevertheless he superintended the job from Weimar and examined and dedicated the organ in 1709. The instrument had a tremulant and in his rebuild specification Bach instructed that it must be regulated to beat properly. Stoplist in Adlung I, 260. Translation of the report in David and Mendel, p. 58.

Weimar: *Schlosskirche*. Bach served at Weimar from 1708 to 1717. The Schlosskirche organ was rebuilt 1712-14, probably with regard to Bach's wishes and contained a tremulant for the upper manual clavier and one for the lower. Stoplist in Dr. Hess, No. 148.

Weimar: *Stadtkirche Petri and Pauli*. The organist of the Stadtkirche Petri and Pauli was the famous scholar, Johann Gottfried Walther, a man of Bach's age and a close relative. Bach must have been familiar with Walther's instrument and he possibly played services on it during the Schlosskirche rebuild. It had a tremulant for the Oberwerk and one for the Rückpositiv. Stoplist in Dr. Hess, No. 149.

Weissenfels: *Augustusberg*. Most scholars assume that Bach knew the then famous organ of the Augustusberg. The courts of Weimar and Weissenfels were related to each other and kept up a regular artistic intercourse so that Bach must have had to go there frequently. The organ had a tremulant affecting the entire instrument. (*Tremulant church gantze Werck*) Stoplist in Adlung I, 282.

Taubach bei Mellingen. On 26 October 1710 Bach examined and dedicated the Trebs organ in Taubach near Mellingen. This organ also had a tremulant. Stoplist in David, p. 90.

Halle: *Marktkirche*. Toward the end of November 1713 Bach went to Halle to acquaint himself with the new organ being built in the Marktkirche by Christoph Cunzus (65 voices!). His playing resulted in the tender of the position as organist, which he accepted and then turned down again. In April 1716, Bach, Kuhnau, and Rolle officially examined the organ for the church Council. It had a tremulant. Stoplist in Adlung I, 239.

Erfurt: *Augustinerkirche*. Bach officially examined this organ in 1716 and wrote an acceptance report on it. It had a tremulant. Stoplist in Adlung I, 218.

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Leipzig: *Pauliner- (Universitäts-) Kirche*. Shortly after moving to Köthen Bach (1717) went to Leipzig to examine the large organ of the Paulinerkirche, just built by Johann Scheibe. His report has been preserved. This instrument had a tremulant. Stoplist in Dr. Hess, No. 76.

Leipzig: *Thomaskirche, Nikolaikirche, Johanniskirche*. Without going into detail about Bach's relationship to the instruments in these churches, for he had no regular position as organist in any of them, each was, nevertheless, equipped with a tremulant. For stoplists, see David, pp. 96-98.

Störmthal: Bach examined and accepted the Hildebrand organ in the church in Störmthal in November 1723, and dedicated it the same day. It had a tremulant. Stoplist in David, p. 99.

Gera: *Johannes- und Salvator Kirche*. Bach was in Gera in June 1724 to examine the two new Finke organs in these churches. We know nothing of the Salvator organ, but the Johannes organ had a "Tremulant in 6/8 time." Stoplist in David, p. 299.

Dresden: *Sophienkirche*. Bach gave a concert on the Gottfried Silbermann organ of the Sophienkirche on 14 September 1731. The instrument had two tremulants: one for the entire organ and one for the Oberwerk, the latter "sanft schwebend," or beating gently. Stoplist in Dr. Hess, No. 64.

Kassel: *Martinskirche*. Bach was in Kassel in 1732 to officially examine the newly restored organ in the Martinskirche. He dedicated it in public concert 28 September 1732. The stoplist in Dr. Hess, No. 104, shows two tremulants, one "beating strongly," the other "beating gently."

Mühlhausen: *Beatae Mariae Virginis*. Bach probably first became acquainted with this instrument in 1707-07 when he was organist at Divi Blasii. The connection was renewed in 1735 when Johann Gottfried Bernhard Bach, the third son born in Weimar, was trying to get the post of organist. J. S. and son visited Mühlhausen in 1735 and the former was asked to examine the instrument and make recommendations concerning it. The organ, rebuilt by Wender 1735-38, had two tremulants, one slow, one fast. Stoplist in Adlung I, 259.

Dresden: *Frauenkirche*. Bach played for the court on 1 December 1736 on the new Gottfried Silbermann organ in this church and met Silbermann at the time. The instrument had two tremulants for the Brustwerk and Hauptwerk and a *Schwebung* (gentle tremulant) for the Vox Humana and the Oberwerk. Stoplist in Dr. Hess, No. 114.

Naumburg: *Wenzelskirche*. On 26 September 1746 Bach and Gottfried Silbermann officially examined the Hildebrand organ in the Wenzelskirche. This instrument had a tremulant for the Rückpositiv. Stoplist in Adlung I, 263.

The foregoing clearly shows that Bach did have a tremulant. We do not know if or when he used it, just as we know almost nothing specific about his intentions in registration otherwise, for the scanty indications in the manuscripts are only tantalizing fragments. Since Bach insisted in his Mühlhausen rebuild specifications that the tremulant be properly regulated, and since the things appeared in so many of the organs he knew, it should be safe to assume that he used it.

The tremulant in Germany goes back to the 15th century. Every major writer about organs since Praetorius (1619) has given it its due. In the early organs a valve mechanism on the side of the main wind trunk, or inside it, set up disturbances in the wind flow which were reflected in the pipe speech in the manner of a vibrato. The early tremulants were quite violently effective, but gentler ones were soon developed. Both kinds often occurred in larger instruments, the

gentler usually beating more slowly while the more violent beat faster.

Thus Andreas Werckmeister, in the famous *Orgelprobe*, p. 51, proposes for his ideal three manual stoplist two tremulants, one beating slowly, the other quickly. Gottfried Silbermann's famous brother, Andreas, supplied even his very small instruments with a *Tremulant doux* and often with two tremulants. (Positiv for Strassburg, 1718; St. Leonhard, Basel, 1718. See stoplist in Wörsching, *Silbermann*, p. 71ff.).

In Gottfried Silbermann's organs the three manual instruments and the larger two manual instruments had two tremulants. The Dresden Frauenkirche organ had three, as we have seen.

Individual registers, such as the *Vox Humana*, often had their own mild tremulants. The effect of a tremulant on reeds was always important and a measure of the success and stability of the reed voicing.

Dähnert, p. 110, reprints Gottfried Silbermann's own instruments for registration, written on the back of the original contract, for his now famous Fraureuth organ (1739). Here we can clearly see that the 8 ft. voices of the Hauptwerk: Principal 8 ft., Rohrflöte 8 ft., and Quintaden 8 ft., as well as the Gedeckt 8 ft. of the Oberwerk, were intended to be used singly with tremulant, and without mutations.

Tremulants with speed adjustable from the console are not merely modern developments. The famous instrument built by Esaias Compenius for the Castle of Frederiksburg, 1605-1610, had such a device and has it today. (See Wörsching, p. 12). This instrument also had a vigorous tremulant affecting the Pedal. The Caspar Schnitger organ in Zwolle (1712) also had a tremulant adjustable from the console. See Hess, p. 85.

Homer D. Blanchard
Oberlin, Ohio

■ TAO is grateful as usual to Homer Blanchard for his factual, time-taking reply to another reader's query. The writer above has frequently been of great service to TAO. We append below reader Blanchard's bibliography, for it is of greatest value indeed to organ students and all others interested.

The Editor

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TAO:

It was with a great deal of surprise and a bit of pride that I noticed a reference to the organ department of the University of Colorado in the letters column in the October 1958 issue. At least, I surmise the reference was to our school since the writer, Harry B. Welliver, commented on the current practice of our leading schools and universities of teaching only pre-Bach and contemporary organ music "except one."

Since we pride ourselves on turning out thoroughly schooled, well rounded organists, we feel honored to be so mentioned and unblushingly hasten to reveal to the readers the name of the school to which Dean Welliver must have been referring. In order to document our claim to fame I offer the following graduation recital programs:

Batalla Imperial (5 Modus)
Variations on "My young Life hath an

Concerto 11 in B flat
Sketch in C minor; D flat
Fugue in A minor
Landscape in Mist
Dance to Agni Vavishtha
Song of Peace
Tumult in the Praetorium

II

Crede
Sheep may safely graze
Vivace (Trio Sonata)
Choral in B minor
Sonatina
Variations on "Weinen, klagen"

III

Prelude, Fugue and Chaccone
Three Chorale Preludes
Prelude and Fugue on "O traurigkeit"
Heroic Piece
Sing we to our God (solo cantata)
Jesu, meine freude
Le banquet celeste
Third Movement (Sonata 3)
Toccata

IV

Fugue in E flat
Vivace (Trio Sonata 3)
Prelude in B minor
Scherzo
The Reed Grows Waters
Pedal Study on "Ein' feste Burg"
Sixth Symphony
Sonata 1

V

Dialogue
Noel in G
Maria Zart
Toccata in E Major
Sinfonia (God's Time is best)
Prelude and Fugue in D Major
Three Chorale Preludes
Roulate
Requiescat in Pace
God among us

These are a few graduation recitals picked at random. There are, of course, many more. We have at least two student organ recitals each semester and following are the composers represented on two of them:

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TAO:

The critical man renders a service similar to that given in England by "Her Majesty's Loyal Opposition." A hypercritical man, however, serves no such useful purpose. With him, criticism has become a disconcerting art which he practices with ever-widening inten-

sity unless checked. A distinguished man of letters said to such a critic that he would expect him to "condemn the solar system," to which the critic replied that "it was badly lighted; the planets were too distant, and pestered with comets; and taken all in all a feeble contrivance."

A layman of this kind was in a church of which I was once a part. He was highly educated in science, a lover of music and the arts, and in his gentle moods a boon companion. In other words, this man would rout his enemies or startle his friends with words of devastating criticism. Sometimes silence was the only response that could be made in such moments of consternation.

Once upon a time he was a member of a committee to purchase a new organ. With others on the committee he went to hear organs of various makes. Finally, they heard one organ which seemed to meet all the needs of this particular congregation.

The chairman of the group, being an astute individual, polled the committee there and then. Knowing the characteristics of his critic and friend, he began the vote at this man's left and went around the circle so that all had recorded their votes before he was given a chance to express himself. All the other members of this committee spoke with enthusiasm in favor of the organ. No word of criticism was offered.

Then came the turn of our hypercritic. One could almost see him squirm, and ask himself Hamlet's question—to criticize or not to criticize. Finally he spoke in appreciation of the organ, but added in words that no one present there that night could ever forget, "I think the oboe was a little throaty."

Horace G. Smith
Evanston, Ill.

TEACHING THE ELECTRONIC ORGAN

June Caldwell Kirlin

We want to say "thank you" for the good letters that are coming in, and will devote this month's column to acknowledging some of them, with discussion of them in detail in a later column.

Before going on to the letters, the fine works of Iowa composers that were performed recently at the Iowa State Music Teacher's Convention in Sioux City, deserve mention. They were also performed at the Fine Arts Festival in Ames, Iowa. There were compositions for cello, piano, voice, violin, woodwind ensemble and mixed chorus, all beautifully presented. And now to the letters.

■ **Can you tell me if an organization exists whose members are exclusively performers and makers of electronic musical instruments? Efforts are underway to start one, but with your wide contacts in this field, I am sure you would be aware of any organization that might exist.**

Dr. J. A. Thie
Downer's Grove, Ill.

While there are local clubs formed for electronic organs of one particular make, I do not know of an organization on a national basis, for all electronic instruments. However, there is so much interest being shown, I feel there will soon be a guild similar to the American Guild of Organists. It seems to me it would be a good idea to include performers at first, rather than covering so wide a field as to include makers of electronic organs, though that might come later. We will welcome opinions from readers on this, and if there is enough response, perhaps this would be a good place to begin such organization. Let us hear from you again, Dr. Thie.

■ **Our organ teachers are very enthusiastic about the success they are having with very young beginners using your primary method.**

TAO:

On renewing my subscription, I thought I'd drop a line to say I have enjoyed your magazine, although I am not an organist, and wish you future success.

While working on a small organ recently we came across a note, apparently, by the organist for a substitute. The men thought you folks might find it amusing. I quote in full.

"Starting from the left—DO NOT use tremolo. Use Salicional, Stopped Diapason, omit Flute, Oboe. Use Grt. to Pedal, omit Sw. to Pedal, use Sw. to Grt. 8'; Sw. to Grt. 4'; Sw. to Grt. 16'; Grt to Grt. 4'; Sw. to Sw. 4'; Sw. to Sw. 16'. Use Dulciana, Melodia. Omit Open Diapason, Bourdon.

"For added volume for hymn singing I suppress the right hand volume pedal—way down—it comes with a sudden volume but don't let it scare you! I never use the left volume pedal! Good luck!"

We considered it typical of the mis-use employed by "Miss Susies" who play in so many of our churches. I hope you find it at least interesting!

Carl R. Barker
Chicago, Illinois



They want me to inquire if you have very easy supplementary solos to be used along with your books—or can you suggest a catalog that does have beginning solos for organ. Thank you for any help you can give us.

Art Jolliff, Director
Quigley Music Studios
Kansas City, Mo.

Thank you very much. We are indeed happy to hear you are enjoying the method. As yet, there are no books of solos printed at that very easy level that I know of, but we hope there will be soon!

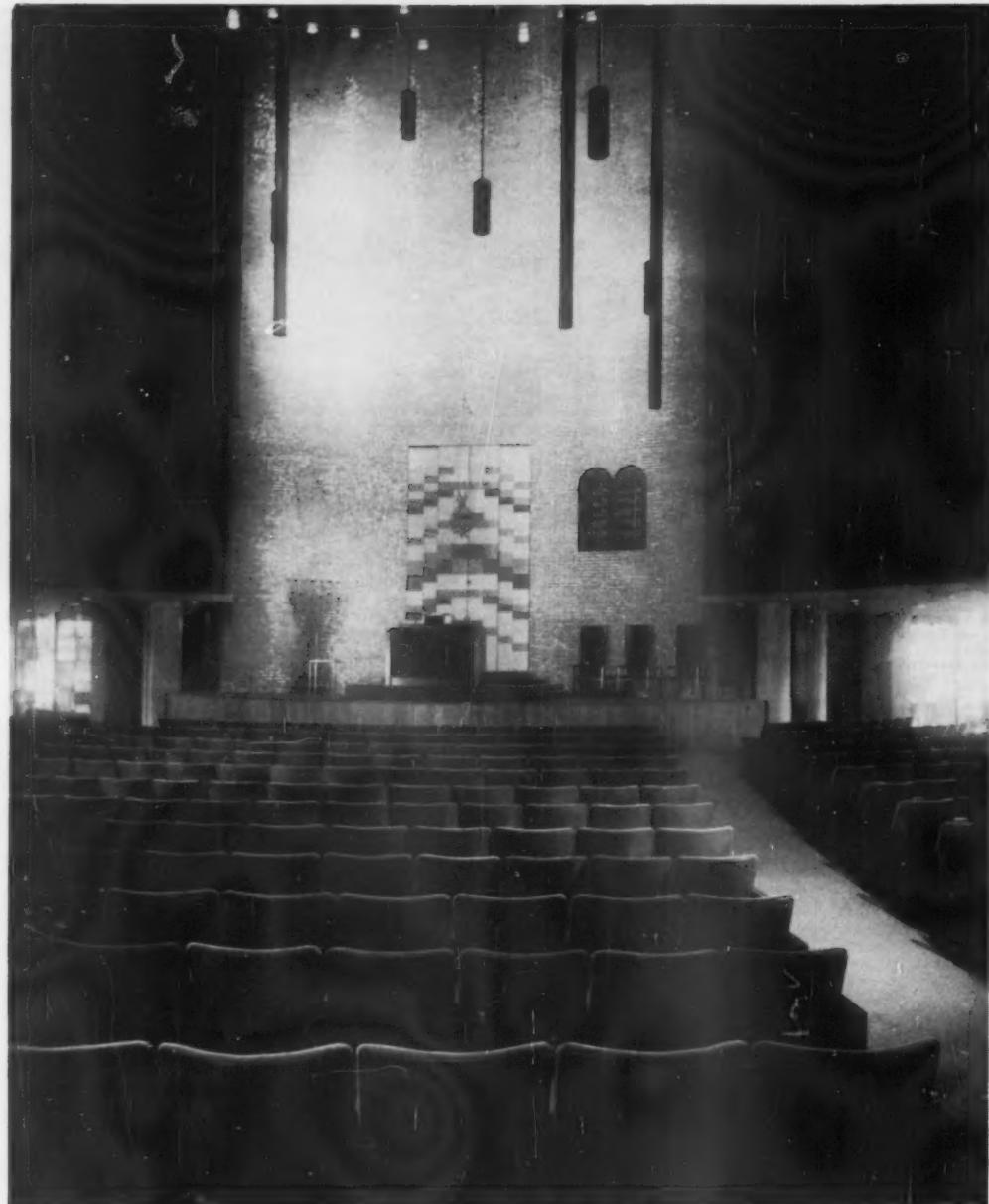
To: Mr. George Beulow, Assistant Editor
The Instrumentalist Magazine
Evanston, Ill.

We are always especially pleased to hear from editors of other music magazines. We enjoy "The Instrumentalist" also. Thank you for your nice letter, which we are answering personally.

■ **I read with enthusiasm of your new post in TAO. As it has been, I've read the magazine for a year past with very little interest to me. As a Canadian I now reside in Australia and before I came away I purchased a Conn electric organ of one octave foot pedal type. Having had no time to take lessons before I left, I've floundered pretty well on my own. I shall look forward to you page every month now, but I would very much like to know the fundamentals of the foot part of the organ. I have leaned toward the popular type of music up to now but hope to gain a little more knowledge of the classics. So in closing, TAO has done me a big favor when they included you in their magazine. Hoping to either hear from you or read about it, I remain.**

A. Galetti
Forbes, N.S.W., Australia

How nice it is to know our magazine is being read in Australia. [TAO] is read on every continent of the globe, even behind the Iron Curtain. Ed.] and of course we are happy to know you like our column. In the next issue we will talk about pedaling, and hope this will be helpful to you.



Contemporary Americana

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A magnificent house of worship,
this Synagogue denotes the emphasis placed today
on the fine arts by Judaism.

Music in the Synagogue of Today

Herman Berlinski

This magazine welcomes with a sense of great pride one of the outstanding scholars in the field of Hebrew music. Mr. Berlinski, known to many organists by his compositions for the organ—music played internationally by well known recitalists—is a recognized authority in his field, as well as composer and as organist. This first in a series of three articles brings to readers a wealth of information.

Since January is nationally the month of Jewish music, the time when this music is paid special tribute and recognition throughout the country, it is fortuitous that this article should appear in this issue.

This is the first in a group of three articles dealing with the present status of music in the Synagogue. In this first article, an attempt is made to describe some of the problems facing the organist and choirmaster in the Synagogue of the present day. These problems can be understood only through an understanding of some of the attitudes that the past generation had towards music to be performed in the house of Jewish worship.

Some of the musical heritage left to us by the generation of the late 19th century is of doubtful quality. We have to deal here with a pseudo-tradition which has neither historical nor esthetic validity in the realm of Jewish musical expression. This article can only outline some of these problems.

The organist and choirmaster will come to a better understanding of this matter if he will acquaint himself with some of the basic materials of Jewish music, such as prayer modes and biblical cantillation. The second article, therefore, will deal with these elements. Finally, the third article will deal with some of the more significant contemporary Jewish liturgical works. An attempt will also be made here to relate the motivic material in these works to the fundamental modes and melodic formulas of Jewish music.

Any attempt to define the true nature of Jewish music is likely to be fraught with great difficulties. One can always be sure that such an attempt will be refuted. Those who are anxious to understand and to contribute to the practical requirements of the Synagogue are more in need of proper criteria than scientific definitions.

The organist and choirmaster faces, all too often, music of heterogenous origin and, if called upon to make a decision, is at a total loss as to its historical, liturgical, esthetic, and even emotional validity. What, then, should the criteria be?

Synagogue music is ideational music. Its criteria, therefore, are historical tradition, authenticity, artistic quality and workmanship. None of these elements may be missing.

The well-trained organist and choirmaster will have little difficulty in recognizing a piece of music which is well written. His difficulty commences when he must understand why a given piece has no validity within the framework of Synagogue music. To distinguish between authentic and non-authentic materials is not always easy, because Conservative and Reform Judaism, while observing definite liturgical forms, are not committed to rigidly frozen, immutable musical settings and patterns.

The Conservative branch of Judaism tends to accentuate



HERMAN BERLINSKI

The author of the accompanying article was born in 1910 in Leipzig, Germany, of parents of Polish and Russian origin. His musical training was in the Landes Conservatory in Leipzig—piano with Otto Weinreich, and theory with Sigfrid Karg-Elert. Further training was in Ecole Normale de Musique, Paris—piano with Alfred Cortot, and composition with Nadia Boulanger.

After arriving in the U. S., Mr. Berlinski studied at the Seminary College of Jewish Music of the Jewish Theological Seminary of New York; was awarded a Master of Sacred Music from the same institution, is now a candidate for the Doctor of Sacred Music degree. He is at present Instructor in music at the Cantor's Institute of the Jewish Theological Seminary, associate organist in Temple Emanu-El, New York. He is co-editor with Dr. Robert Baker of the forthcoming Temple Series—organ music to be published by H. W. Gray Co., Inc.

His field of composing, in addition to works for the organ, include liturgical music, symphonic music, chamber music, and songs. He was a MacDowell Fellow 1957, and is a member of the American Composer's Alliance.

the traditional aspects of its music to the exclusion of all other music, and to a point where creative innovation is not always welcome. This trend is, however, by no means common to all Conservative congregations. The Park Avenue Synagogue in New York City, a Conservative group, has been a vital force in encouraging the creation of new music for the Synagogue. [See Recitals and Concerts column, TAO, August 1958, page 307. The Editor.]

The Reform Congregation encourages a new and creative approach as a matter of principle. It has, nevertheless, been guilty in the past of neglecting some of the most beautiful traditional elements in Jewish music. The elimination of biblical cantillation in the Reform Synagogue is a musical loss of the first magnitude.

It is true that in the old Synagogue cantillation was reduced to a fast and undignified mumbling. Thanks, however, to the efforts of such men as Solomon Rosowsky (*The Cantillation of the Bible*, The Reconstructionist Press, New York, 1957), the technique of true and beautiful cantillation has now found new masters, and there is no reason why this ancient tradition of chanting the biblical text should not also be restored in the Reform Synagogue. Some have done so already. There are, unfortunately,

forces alive both in the Reform and the Conservative branches of Judaism which are attempting to create a synthesis between the old and the new Jewish music of the Synagogue.

One must not lose sight of the fact that the Jewish people, while of Oriental origin, lived in Occidental surroundings for almost two thousand years. Consequently, Occidental as well as Oriental elements are to be found in Jewish music. To rob it of its genuine Oriental elements is to emasculate it. Those who attempt to eliminate its Occidental features (and I refer here to some of my Israeli colleagues) will, perhaps, create a new kind of Oriental music, but it is doubtful whether it will be Jewish music in any historical sense. Jewish music does not stand alone in his hybrid character. Indeed, it would be difficult to find any folk music which does not reveal some hybrid elements.

The Oriental influence in Jewish music survived the impact of Western music mainly because the Hebrew language, with which it is intimately intertwined, is an Oriental language. It has its own rhythm, assymetric formal patterns, Oriental meters; a distinct manner of accentuation, and a form of acrostic poetry seldom found in western literature.

Arabic meters and elements of Arabic are clearly discernible in the music of Jews in Syria, Babylonia, Morocco and Spain. The well-known hymn, *Adon-Olom*, written most probably in Spain by Solomon ibn Gabriol during the 11th century, is based upon an Arabic meter of great strength and forcefulness. Spicker's setting of this hymn (Max Spicker: *Friday Evening Service*, Vol. I, G. Schirmer, Inc.), beside being of unrelieved Victorian trashiness, completely ignores the rhythmic structure of the poem.

A too strict repression of the Hebrew language in the services, or even its total disappearance, would also result in the disappearance of the specific features of Jewish religious expression as we know it is unthinkable without its language and its music. The history of the Greek-speaking Jewry has demonstrated that sufficiently.

We in the United States are proud of our pluralistic culture, and the specific forms of Jewish culture and religious expression should be considered a part of it. In this country, there are no compelling reasons for an ethnic or religious minority to abandon its centuries-old traditions in order to conform to another group. One should, however, by no means assume that the conservation of the Hebrew language alone would be a guarantee of the authenticity of all music connected with it.

European Jewry produced a specific art of cantorial im-

provisation which would be very difficult to evaluate by objective esthetic standards. To the Jew, living in poverty and oppression, segregated by his Gentile neighbors and isolated from all other musical expression, this cantorial improvisation became the ultimate expression of his innermost religious feelings.

Some of the cantors of this period were great men, deeply beloved and admired by the people. To many Jews of our present generation, cantorial improvisation (*nuschaotb*) is still the essence of Jewish music. The writer himself is often deeply moved by the rhapsodic quality of the free cantorial chant. It represents a strong link to the past which to him is not easily relinquished. A Jewish service without at least some elements of cantorial improvisation is deprived of the very instrument which has moved the Jewish soul for so many centuries.

Western Judaism, particularly Reform Judaism, has become critical of the cantorial art, or perhaps the degenerating forms of this art. In their view, the cantor in Eastern Europe was forgetting his original role as the *precentor* or the *Sheliach Tzibur* (the messenger of the word). He became, all too often, a vocal virtuoso bent upon demonstrating the beauty and range of his voice, the technique of his *fioratori*, and his unfailing ability to make the women in the gallery weep.

The melodic lines of the cantorial chant, melismatic even in their purest form, became baroque, overloaded with tremolos and coloraturas. The text was often distorted in order to accommodate these melodic acrobatics, words were repeated endlessly, and the already long service became oppressively longer. In short, in the eyes of the Western Jewry the whole degenerated into a one-man show which threatened to overshadow the inner religious meaning of the service.

One should not forget that Western Jewry, while enjoying perhaps more freedom than Eastern Jewry, nevertheless lived in a political climate in which equality was bought at the price of conformity. The unabashed Orientalism of the cantorial chant was perhaps a stumbling block in the then prevailing desire to conform as much as possible.

Choir literature did not fare too well under the one-man rule of the Eastern cantorate. Most cantors, (with, perhaps, the exception of David Nowakowsky) were not trained as composers. The technique and concepts of involved or polyphonic choral writing were more or less unknown to them. The choir was used mainly to respond where the liturgy itself demanded response. And it was often called upon to accompany the cantor (in absence of an organ) with long sustained humming chords. Very few choir pieces of real substance have come to us from this particular period and environment.

The critical attitudes of Reform Judaism toward the shortcomings of the music of their eastern brethren, and generally toward music used in Orthodox and Conservative Synagogues, were reciprocated with no small vehemence by people whose roots were either in the East or who worshipped in Orthodox or Conservative Synagogues.

To them the music used in the Reform services was an outright imitation of church music. Since there cannot be any objective esthetic criteria of ideational music, even the most beautiful church music must lose its validity in the Synagogue. Music, so they argue, is full of associative values and memories.

A Synagogue or a church are not concert halls; the "nice sounding" quality of music does not impart it with liturgical validity. A congregation is bound together by

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the community of its religious thinking and feeling, and creates its own symbols and forms of expression. Next to the revered sacred texts, these forms of religious expression are held to be part of the historical traditions of the congregation and are not easily tampered with. From a strictly religious point of view, music of this kind does not have a universal meaning. Religious music is part and parcel of its specific religious environment. Its liturgical value is therefore limited.

A Jew could be awestruck at the sight of a Gothic cathedral or the sound of Bach's *Mass in B minor*. This does not mean that one should be in favor of building Gothic Synagogues or performing the *B minor Mass* in a Synagogue. Religions which mutually respect their sacraments do not trade or exchange them freely.

Nowhere is the difference between the ideational-Conservative and the esthetic-Reform approach as obvious as in the difference in their concept of the Shofar service. According to the Conservative and Orthodox concepts, the Shofar is blown on New Year's Day to remind God



This view, from the front of the sanctuary, shows a most unusual choir placement in a Synagogue, in the rear gallery. According to Samuel H. Adler, director of music, from whom TAO secured this picture and the frontispiece, this rear choir loft "of which we are very proud" works out very well for services. "We can seat 120 people in the choir loft plus a full orchestra with the organ."

At the time this photo was taken, the organ console had just arrived and had not been pulled up into the choir loft.

and Israel of the covenant between God and Abraham, and especially of the readiness of Abraham to sacrifice Isaac. It reminds of the eventual substitution of the ram for the human sacrifice, and of the sacredness of the ram's horn (Shofar). A conservative or Orthodox Jew would, under these circumstances, never question the esthetic validity of the sound of the Shofar. To him this sound is filled with ideational connotations of the utmost importance. He would indeed travel far and make any sacrifice in order to hear the sound of the Shofar.

Reform opinion, however, holds that the Shofar does not sound "nice"; that it is difficult to coordinate with the choir and organ setting of the Shofar service; and finally that it is not loud enough to be heard in today's large Synagogues. A trumpet therefore is used in place of a Shofar. Interestingly enough, many of the younger and newer Reform congregations have now come back to the use of the real Shofar. It seems that today's youth has a better understanding of symbolic religious expression than the preceding generation, and perhaps also a greater need for them. The sound of the trumpet, which at best could recall only an Army bugle, has connotative values, but unfortunately not those of the Shofar.

The Synagogue musicians of the Reform Synagogue were completely engulfed by the powerful post-romantic movement which swept Germany at the end of the 19th

century, so the criticism continues. This led them to abandon and eventually to become ignorant of the most beautiful materials of authentic Jewish liturgical music. From the point of view of religious integrity, the argument continues, the practice of borrowing liturgical music from the Protestant and Catholic services is distasteful. The elimination of the Christian text and the substitution of Hebrew text does not wipe out any of the original associative qualities of the music.

In short, Conservative and Orthodox opinion hold that the services in a Synagogue are simply not Jewish if not all the contributing elements (and that does, of course, include the music) are a product of Jewish thinking and creativity. This, to them, is not a question of tolerance or lack of tolerance, but simply one of self-respect.

There could be some doubt as to the validity of this argument. The Jewish people have never lived in a vacuum, nor are there any elements in Jewish music which do not reveal some outside influence. Many melodies which have become historically and traditionally Jewish are not of Jewish origin. Their ancient associations are now forgotten, and it would be difficult to challenge their validity now, after a long and sturdy life in the Synagogue. (One may cite here, as an example, the well-known Chanukkah hymn, *Moos Tzur*.)

Of course, there is a big difference between the natural process of the transmigration of folklore and a brazen attempt to infuse totally foreign elements into an already formed body of traditional music. What basic contempt of such traditions must a Spicker have had (Max Spicker: *Sabbath Morning Service*, Vol. II, G. Schirmer, Inc.) when he could find no better melodic material for his *Kedusha* than the motives from Wagner's *Rienzi*? What place has the Victorian trash of a "Sir Barnby" in the Synagogue? Why should one accept music written to the Hebrew liturgy by people who are ignorant of the Hebrew language, its accentuation, its rhythmic qualities, even of its liturgical meaning? Why should any Synagogue reverberate to the sound of a Hebrew liturgy forced into the straight-jacket of a square Teutonic melos?

If there is a process of evolution which permits the elimination of meaningless traditions, why not start right away with the elimination of some of the meaningless trash which has accumulated in the music practices of the Reform Synagogue? Are century-old traditions more easily discarded than the bad habits of thirty or forty years standing?

What about church music inspired by the text of the Old Testament? Orthodox practice will not permit its use inside a Synagogue. Conservative opinion about it is ambiguous; it is not really against it, but there is practically no place for it in the still very long liturgy of the Con-

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servative service. Reform opinion holds that music inspired by the Old Testament, regardless of whether it has been written by Jewish or Gentile composers, is a manifestation of the common Judeo-Christian heritage. The community of this heritage is precious, and this music must have a place in the Synagogue.

Of course, all depends here on the question of proportion. A service in which the cantorial improvisation is eliminated, the biblical cantillation omitted, and the Hebrew text reduced to the Amen has lost its Jewish identity. It matters little then whether the final anthem is based upon the New or Old Testament. If, on the contrary, the service contains a sufficient amount of traditional elements, if its identity is clearly established, the inclusion of a work bearing witness to common love and respect for the Old Testament can only enhance and beautify a Jewish service.

Now a word about the use of the organ in the Synagogue. Only the Conservative and the Reform Synagogue permit its use. The organ is now a fully integrated part of the Reform service, and we also have the timid beginnings of organ literature for this purpose. The attitude of the Conservative Synagogue towards the organ is not quite clear; the organ is at best treated as an illegitimate child. Unlike normal children, it must be both unseen and unheard. The esthetics of Conservative organ registration come directly from the funeral parlor—the quality of the organ itself is as cheap as possible, and the maintenance is in most cases non-existent. The unfortunate organist performing under these circumstances acts under the direction of a cantor who is highly suspicious of the instrument, about which he knows next to nothing.

The writer has included in his music course at the Cantor's Institute a number of special sessions dealing with organ information, and it is hoped that the young Conserva-

tive cantors who avail themselves of this opportunity will lose their fear of the instrument. They will, in the future, explore with their organist (who is usually a competent musician) the instrument at their disposal. In many cases, such newly-acquired knowledge will lead to the purchase of a new and better instrument, or at least towards thorough repair work on the old one, and it will, of course, lead to a better and more vigorous registration.

An organ, like a piano, a violin, or any other musical instrument, is not Christian, Jewish, Moslem or Buddhist, *per se*; the organ (which has, as is well known, a pre-Christian ancestry), like other musical instruments, is nothing but metal, wood, leather and guts. It will obey those who know how to command it, and it will have the sound of the sturdy Protestant faith, the mysticism of Roman Catholicism, or the intensity of Judaism, accordingly.

The Synagogue musician here in the United States finds himself in a completely new and by no means hopeless position. As mentioned above, the need to conform is at least negligible here. The lines which once separated Eastern and Western Jewry are almost obliterated. The Eastern Jew, once the poor man in Europe, is now by no means economically inferior to the Jew emanating from the West of Europe. Both elements are now working creatively together in the building of Jewish religious life. The terminology of East and West should and will eventually become obsolete in this country. Out of this situation springs the possibility of a revitalized approach to the complex question of religious music in the American Synagogue.

The new generation in this country, in spite of its diversity of origin, has access to all the cultural manifestations of the Jewish religion. Neither absolute conformity nor absolute isolation is in full vigor. (We are not concerned here with the extreme minority groups within Judaism who still insist upon complete conformity or complete isolation.)

The music which is the product of these circumstances need not be accepted by the present generation without a proper re-evaluation. If tradition, sincerity, self respect, and the desire for historical authenticity are a part of the criteria of this generation, the material of Jewish liturgical music will not be lost or even neglected. We should not worry too much about the skill, workmanship or artistic sublimination of the materials. The young Jewish composer is an American one; he has access to proper schooling and training. The level of the creative output of the American composer has risen to respectable heights, and it is not lack of good workmanship or absence of high standards which could hold down a composer working in the field of Jewish music.

The Reform and Conservative cantorate in America has long since recognized the danger of megalomaniac exaggerations. The two cantorial schools established in New York are guided by cantors and musicologists who are imbued with a deep respect for true tradition. They have done a great deal for the re-establishment of the dignity of cantors. They are fortunately backed up in their endeavors by an enlightened Rabbinate which does not underestimate the role of music in the Synagogue.

The beginning of the 20th century has brought forth a new awareness of the unique and original quality, and the esthetic value of folk music. Ethnic groups who have ignored or neglected their own folklore are suddenly becoming interested in it. The history of the Russian folklore movement which centers around Rimsky-Korsakoff is well known. Encouraged by this master, Jewish com-

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posers and musicologists who were either his friends or his students set out to record whatever they could find in the field of Jewish liturgical and secular music. Their immense work is now chiefly carried on in the United States and in the State of Israel.

Jewish music which up to now has been out of print, or which was never published, is now in the process of being published. New services are being composed and performed with loving care. There is a month of Jewish music, celebrated with festivals and commissions all over the country. The Jewish Music Forum, an organization of cantors, Synagogue musicians, and musicologists, is giving

regular lectures and concerts in New York. New and fresh materials in Jewish music are disseminated all over the country by the Music Council of the Jewish Welfare Board.

If one may say that the vitality of a religion can be measured by its cultural emanations, the Jewish religion, measured only by its present musical initiative, research and creativity, has lost none of its original vigor.

The second in this series of articles by Herman Berlinski will appear in TAO for March 1959.

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Glimpses Over the French Horizon

Musical, Gastronomic and Otherwise

Seth Bingham

Dr. Bingham, one of the great contemporary U. S. composers of music for organ solo, as well as for the organ with other instruments, has prepared especially for TAO this diary-type commentary on the French scene. He is indeed well prepared to do this, for he and Mrs. Bingham, who is herself French, spend as much time as their busy schedules will allow with relatives and friends in France. They spent most of the summer of 1958 there, and this commentary, the first of three, may be considered part of the result. TAO is grateful to Dr. Bingham.

June 3, 1958. Set sail from New York on the tried and true old veteran of the French Line, *Île de France*, a ship known and loved by thousands of American travelers, with its proud record of several heroic rescues, good times on board, and a personnel and cuisine second to none. Precautionary London reservations inspired by the over-garrulous American press proved unnecessary and we cancelled them en route to *Le Havre*. Overcast skies and a calm sea all the way across.

June 10. In Paris my son, here on sabbatical leave with his wife and children, met us and took us in his car to the hotel. Alfred drives like an expert through the spider-web of Parisian traffic—exciting though a trifle hair-raising. Joyful family reunion.

June 11. An attractive poster in the hotel foyer announces a choral concert tomorrow in *St. Germain des Prés*, celebrating the 14th centenary of the Abbey (see "Multiple Associations Relative to André Raison," by Harry W. Gay, TAO, July 1958). I really should not miss it.

June 12. A huge crowd, but I wangled a good seat. From comments jotted down as I listened: Part I (unaccompanied) —Motet (13th century anonymous)—mostly 2- and 3-part polyphony just emerging from its organum cocoon. Delightfully naive flavor. "Ave Verum," Dufay, 3- and 4-part—colorful and pleasing. One of his finest and most expressive works. Three motets (Lassus): 1—Tribulationem—highly personal; rich texture. 2—Tristis es—very moving. 3—Christus Resurgens—this wafted me back to M.A.P.C. where we often sang it at Eastertide; 5-part—striking contrast to Palestrina, with bold themes, dramatic treatment, rising to an overwhelming stretto of alleluias. The very spirit of Easter victory in tone. All the above sung by a well balanced vocal ensemble ably directed.

Part II was a rather undistinguished performance of the *Te Deum* by Lully, for chorus, soli and orchestra (small organ accompaniment for the solo recitatives), composed for the baptism of his son Louis, godson of Louis XIV, no less! Written in a pre-Handel vein, very longdrawn out, tonally monotonous and repetitious, with pompous trumpet fanfares well calculated to tickle the sensibilities of the *Roi Soleil*. Hardly worth reviving.

June 13. At the American Express mail counter, the same nice old girl (her left hand is innocent of a wedding ring) recognized me and called me by name before I could say who I was. What a memory!

June 14. To the *Bibliothèque Nationale*. A knock-out exhibit of cartoons, engravings, paintings and bronzes by the great 19th century caricaturist Honoré Daumier. It's a safe bet that none of the subjects of his bronze caricatures ever posed for Daumier, who first must have sketched them in pen or crayon. Court scenes are his specialty: the leers, whispered conferences, yawning judges, prisoners—Don Quixote (of whom more later) also attracted the artist's

passionate attention. And the whole motley mass of humanity, in street, train, drawing room, *café*, or slum tenement—none escaped his sharp ironic gaze and his biting commentaries.

Sunday, June 15. To *St. François Xavier* at 9 AM to hear Gaston Litaize play Bach's "Kyrie, Gott, heiliger Geist" and "Nun freut euch," a short improvisation and the *Buxtehude C Major Fugue*. We renewed the acquaintance begun this past spring in New York, and walked part way home together. An artist of the first rank.

11 AM—climbed the 72-step spiral staircase to the organ loft of *St. Eustache* to greet André Marchal, looking just as I last saw him a few months ago when he made a series of recordings at M.I.T. in Cambridge. Marchal played Bach's "Wachet auf" and (at this writer's request for purposes of comparison) the same Kyrie heard earlier that morning. He improvised a lovely meditation at the noon mass.

June 16. Profited by the few hours of sunshine to loll in the beautiful Luxembourg Garden. June 17. Luncheon chez Litaize, his attractive wife and three children. They occupy an apartment having trees and a garden on two sides. In the salon stands an excellent two-manual organ and the finest-toned Pleyel grand piano my fingers ever touched.

June 19, 20. Geneviève Bonnet, Norbert Dufourcq and his wife came for dinner and an evening of stimulating talk, largely political (who said musicians are one-track?). The following day we had the *Langlais*—Jean and Jeanette—with us. He invited me to attend the annual *Prix de Rome* competition on June 28. I accepted *illlico*.

Sunday, June 22. To *St. Clothilde* where *Langlais*, substituting for the regular choir organist, accompanied the plainchant of the 10 AM mass on the "little" organ, improvising deftly on the communion Preface, playing the Franck Variation at the Offertory and an 18th century French piece at the end. Then he hastened across the outdoor passage leading to the inevitable corkscrew stairway up to the big *Cavaille-Coll*. "When will they take pity and install a small lift?" we asked. "Oh," said some Frenchman with a deprecating shrug, "César Franck always climbed these stairs." (Uh huh).

Langlais began the 11 AM mass with Louis Couperin's *Chaconne*, broadly declaimed. He let us hear his own poetic and mystical *Annunciation*—a work composed in his twenties. Just before the "Ite missa est" *Langlais* asked for an improvisation theme. Earlier that morning while waiting for a taxi on the Place *St. Sulpice* I heard the church's two quarter-hour bells strike four times, following by ten strokes of the hour bell. It was ten o'clock; merely out of curiosity I jotted down the tones: treble clef "e" and "d" (four times, in descending order), followed by the ten strokes of the hour bell on "b," two notes lower. A few seconds later the chime in the *Mairie de la 7me Arrondissement* just across the square also struck the hour with the notes "c sharp, d, a."

Minus repetitions, the combined phrases gave us: "e, d, b, c sharp, d, a." Since no one volunteered a theme, I offered *Langlais* the six notes without explanation. Taking only half a minute to set up registration, he was quickly on his way to an amazing extemporization lasting six or seven minutes. What he did with this six-note motif was nobody's business (except his)! When I explained the source of it he had a good laugh. What a man!

June 23. To the *Orangerie* to view Claude Monet's eight tremendous panels, "Les Nympheas" in two large oval rooms especially built for them. These great aquatic frescoes with their changing green tonalities of the underwater depths, the

rythmic accents of pond lilies and counterpoint of weeping willows must be seen to be appreciated; no description or reproduction can do them justice. A must for anyone, even an organist.

This evening my son Alfred took us on a personally guided tour of "Paris Illuminated"—Place de la Concorde, obelisque and lighted fountains, Champs Elysées and Arch de Triomphe, Eiffel Tower, the Louvre, Tuilleries Gardens, Sainte Chapelle, Notre Dame, St. Germain Auxerrois, Seine bridges (excuse the Baedeckerisms) artistically clothed in robes of light. No blinding garish effects anywhere, just a soft, mellow radiance. "Really," conceded a spectator with a British accent, "the French do this sort of thing raw-ther well, what?" To bed by midnight—a respectable time at our age.

June 27. Alfred and his family left for an extended motor trip in Southern France, Switzerland, Austria and England. We shall miss them. André and Suzanne Marchal had dinner with us and we spent a happy evening together.

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June 28. This afternoon the annual competition for the Prix de Rome in music, held by the Académie des Beaux Arts under the patronage of the Institut de France, took place in the Conservatoire concert hall. No other musical event resembles this. I doubt if the hall can accommodate over 500 persons. The audience itself is unique—a sort of artistic Tout-Paris comprising the big shots (and some lesser ones) among composers, conductors, organists, pianists, violinists, singers, managers, painters, sculptors, writers, stage directors, producers, publishers and critics.

Six young composers offered settings of a Scene Lyrique by Randal Lemoine entitled "A Death of Don Quixote." The "personages" are Don Quixote (bass-baritone), Sancho Panza (tenor) and Dulcinée (soprano). There was a different group of professional soloists for each setting. Ten of the 18 artists were from the Opéra or Opéra Comique; several were particularly fine, but Janine Collard excelled them all. (It should be noted, however, that the quality of the singers does not count in the jury's decision.) The Pasdeloup Orchestra was conducted by Robert Blot.

Although M. Lemoine's text might be sung and acted in costume, it was given simply as a cantata, though with appropriate dramatic emphasis. The jist of the story is that as much as the people once mocked Don Quixote, they now esteem him; while they saw only his actions, yet they perceived his high ideals, so that Sancho, Dulcinée and the others dream of wishing mankind to be better, whereas Don Quixote—not without bitterness—becomes resigned to things as they are.

The scene portrays Don Quixote at home, ill, seated near the window, with his faithful Sancho beside him. He has recovered his reason and reflects on his past life. He is haunted by distant voices in a confused mist of phantom battles. Suddenly he is seized with a desire to breathe deeply the air of his native town, to hear again the motley throng that he sees swarming about the great stone Christ dominating the square. Don Quixote sings: "Sancho! my friend—air! Open!" He feels he is dying and wishes to look again at the people he so loved. Through the open window come the sounds of the marketplace—strolling musicians, snatches of dance rhythms, cries of peddlers. He hears the voice of Dulcinée singing. Sancho calls her; she comes in, and weeps to see Don Quixote so ill. Upon his insistence Dulcinée and Sancho sing songs of dancing and love, ending with the vow to perpetuate the *Ideal* of Don Quixote. At their urging, though dying, with a supreme effort he raises himself to a standing position, crying, "Behold me!" As his heart ceases to beat, Sancho throws the doors of the house wide open (as is the Spanish custom) and the tumult of noises in the square closes the scene.

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The competitors for this coveted prize are all in their early twenties. Except for the third contestant, none showed any traces of amateurism in either the music or the orchestration. Personally I found Nos. 4 and 5 superior, with No. 5 somewhat more theatrical but No. 4's version more sensitive and his music beautifully and compactly designed. So far as I am concerned, No. 4 has it.

Sunday June 29. To La Trinité to hear Messiaen. At the 11 o'clock mass, three Bach pieces: the immortal Greater Kyrie (third hearing within a week, but the sublime measures of the coda always bring a lump in the throat and tears to my eyes); the large E minor Prelude, quite stolidly played; and a Trio Sonata movement taken very adagio, plus an amorphous extemporization. Could this be Messiaen? Several other organists assured me it was. Anyway, the prelude and offertory during the noon mass, and especially the postlude, left no doubt as to the player's identity. No one else could imitate Messiaen to that extent. Once having heard him interpret his own music or improvise in what to him is his natural style, the listener recognizes the "real McCoy."

Le Cas Messiaen

A compact little brochure by Claude Rostand entitled simply "Olivier Messiaen," has a revealing and highly amusing account of the uproar touched off by this composer's "Three Little Liturgies of the Divine Presence" first performed in 1945. Until then, says the author, Messiaen was considered as having "a new voice learning an original message coming from spiritual and aesthetic reflection evidently not those of the common run of musicians. However, no one dreamed of getting mad."

But the Petites Liturgies let loose two opposing cataracts: one, of delirious enthusiasm, even vilifying the reputation of other really estimable composers—they actually hissed Stravinsky's new works. (With engaging frankness Rostand

admits that he was one of the most vionent in his attacks on Messiaen, but here makes handsome amends.)

The other cataract, a tidal wave of fury ranging from sarcasm to the most rabid insult, confounding the man and his work with the same invective. In short, musical Paris became agitated with a sudden frenzy.

Messiaen was accused of "utilizing arbitrary procedures meant to hide his lack of melodic, harmonic or rhythmic invention." The conservatives reproached his audacities. The avant-gardists blamed him for conserving a sense of tradition. The defenders of the Church—not the least among them—condemned his "cheating mysticism," considering his music "too earthy for the mystic values he pretends to give it." Finally, fierce irony greeted his abundant prefaces and poetico-philosophical commentaries; their *bizzarries* and a certain impudence of tone hurt his cause. But says Rostand, "one must take people as they are." After several clamorous months the little Parisian musical world calmed down. The "Messiaen affair," if such it could be termed, was over.

This writer heard a performance of the Liturgies by Leopold Stokowski in New York. Superficially one might mistake it for a piano concerto in three movements with an accompaniment of celesta, vibraphone, two maracas, Chinese cymbal, gong, *onde* (Martenot), 18 women's voices (unison) and string orchestra. The text, sung or spoken, is by Messiaen. But the words rarely came through on this occasion. In the score the instrumental weight looks overwhelming. The poem itself, even in French, needs an open mind on the part of the reader. By way of illustration we have translated several passages from each Liturgy.

I—Anthem of the Inner Conversation

"My Jesus, my silence, Rest in me.

My Jesus, my realm of silence, Speak in me.

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My Jesus, night of rainbow and of silence, Pray in me.
 Sun of blood, of birds, My rainbow of love,
 Desert of love, Sing, launch the aureole of love.
 My love, my God. That yes which signs like an echo of
 light.

Red and mauve melody in praise of the Father,
 By a kiss your hand projects from the picture.
 Divine landscape, reflect yourself in the water.
 Praise of the glory to my wings of the earth.
 My Sunday, my Peace, my Always of the Light,
 Let heaven speak in me: it is the time of the bird!"

*II—Sequence of the Word, Canticle Divine
 (God priest in Himself)*

Refrain:

"He is gone, the Beloved, He has ascended, He has prayed,
 He has spoken, He has sung, It is for us!"

Excerpts:

The Word is praise, model in blue for angels,
 Blue trumpet prolonging the day, By love, Sing of Love!
 He is alive, He is present, And says He is in Him,
 And sees Himself in Him!
 Present to the Soul's blood, Star breathing the soul,
 Present everywhere, winged mirror of the days,
 By Love, the God of Love!"

(Refrain: "For us . . ." repeated 18 times)

*III—Psalmody of Ubiquity through Love
 (God present in everything)*

Spoken:

"All entire in all places, in every place,
 Giving being to each place, To all that occupies a place."

Sung:

"The successive you is simultaneous
 In those spaces and times you have created,
 Satellites of your Sweetness."

Codetta:

"Place yourself as a seal on my heart."

Spoken:

"Time of man and of planet, mountain and insect,
 Banquet of laughter for merle and swallow,
 Fan of moon, fuschias, balsam, begonia . . ."
 "Yellow violet, vision, White veil, subtlety,
 Orange-blue strength and joy, Arrow-azur, agility,
 Give me the red and green of your love, Love-flame gold
 clarity."

No more language, words, prophets nor science.

"Tis the Amen of hope, Melodious silence of Eternity."

(The short codetta slightly varied, recurs seven times)

The above citations are incomplete and occasionally condensed. Though they lose something in the translation, they give the reader some inkling of the Messiaenic mood and language. If this leaves you guessing, you might find the music even harder to take. For this listener there was an over-abundance of literal repetition in both music and words. "Litanies" might be more appropriate than "Liturgies" at times. Perhaps they denote an heroic straining after the unattainable. As I recall the Stokowski rendering, the third Liturgy impressed me as the most ecstatic and compelling.

Needless to say, Messiaen has been duly interviewed by more than one quizzing reporter. What is the "canon" of this aesthetic, etc.? His answer: "I don't really know if I have an 'aesthetic,' but my preferences lean toward a music which is iridescent, refined, voluptuous (but surely not sensual!). A music that sings (honor to melody, to the melodic phrase!). A music which is new blood, a signed gesture, an unknown perfume, a sleepless bird. A music in stained glass, a tournament of complementary col-

(Concluded on page 27)



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(Continued from page 19)
ors—a 'theological rainbow.'"

To the question, "Does faith in your art sustain you?" Messiaen replied, "All my works, religions or not, are an act of faith and glorify the Mystery of Christ. I have tried to find a music representing a new era, a new space, a music which loves and sings. Man is flesh and conscience, body and soul. His heart is the abyss; only the divine can fill it. Man seeks God everywhere. In art as elsewhere. Without faith we will not touch men's hearts."

In spite of what one might read into it, I see no reason to doubt the sincerity of this profession of faith. Anyone desiring a succinct and balanced view of Olivier Messiaen the man, the artist and teacher, could hardly do better than to procure Claude Rostand's excellent brochure of 48 pages. The publisher is Ventadour, 59, Rue des Petits Champs, Paris, (1^{er}), France.

June 29 (continued). This afternoon we met Jean Langlais and his 14-year-old son Claude at the Institute for the Blind where Langlais received his early musical training and where he has taught for many years. His large studio looks out on the spacious grounds of the Institute. Here the young blind students were playing and running about with an astonishing freedom of movement, obviously needing no guide. Later Madame Langlais joined us and we all enjoyed a leisurely dinner and talk-fest.

June 30. Luncheon with the Dufourgs in their handsome apartment overlooking the trees and lawns of Cambronne Square. Their three-manual Gonzales ranks among the finest of this master's salon organs.

Today's *Figaro* announces Noel Lancien as winner of the Prix de Rome. This was my own choice (No. 4). My vote for the runner-up, Alain Margoni (No. 5), also coincided with that of the jury (decidedly these judges are smart!). Not only that: the *Figaro* critic Bernard Gavoty agreed with myself and the jury in both decisions. Well, well! His only false note was his regret that while their music reflected something of Spain, none of the competitors took advantage of the opportunity to portray the Spanish soul! How much does he expect from a 23-year-old-composer?

In the second part of his "diary," Seth Bingham will comment extensively on "Bernard Gavoty, Organist, Critic," before continuing with his diary-form remarks on the French scene. This will be published in an early issue of TAO.

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The Musician and the Publisher

How to Drive a Publisher Crazy

Alison Demarest

This, Part II in a series of four articles by Mrs. Demarest is allegedly made up to some degree of excerpts from a handbook, believed by music publishers to be in circulation among musicians. Mrs. Demarest is music editor of Canyon Press, Inc.

Some people say that musicians are sure to benefit by an increase in the musical activity of the country, and also that if better music is to be a part of this increase, cooperation between publishers and professional musicians will contribute to that increase. However, I think that it would be a mistake to play into the hands of the publishing tycoons by making their lives easier. Here are some tested procedures for driving a publisher crazy.

Send an order like the following:

December 5

Dear Publisher:

Please send me immediately, airmail, special delivery, 30 copies of "Christ is born." Of course we expect your best discount since this is for church use. Thank you.

Miss Soozie

Here you have him in a real dilemma. His catalogue has no "Christ is born," but he does have "Christ is born today," SATB, and "Christ the Lord is born," SSA. He guesses at the former title, thinking that it is more likely, and sends it right out—thinking that you are in a terrible pickle, and it's better to send it than to ask for more information. (Of course you have purposely let him guess the composer and voice arrangement.) He chose wrong, of course, so after the Christmas season you return the order and include a little hurt note about his service, ask for full credit—for music and special delivery, airmail postage—and make a special point of packing the music so poorly that it is definitely not fit to re-sell.

A variation is the "chatty order" where you hide all the clues under miscellaneous personal observations:

Dear Publisher:

At last the heat wave here in Jonesburg has let up and we can get back to work. The boys and girls in my choir want something new, and we discussed your piece by Williams—I don't remember if it's David M. or John McK. Of course, with my own poor health and the asthma that Fred Smith has had (and he's only 35!) we may not be able to do it before Christmas. But I always say "God helps those who help themselves" and in the fall we have as many as 20 in the choir. After New Years the Johnsons go to Florida. I can't help thinking this will be successful, because three always was my lucky number. Thank you.

A. Muddlehead

P.S. Please send this right away. I'm planning to begin it this Thursday.

The important clue here is "3"—the catalogue number of a "Williams" anthem is 3066.

Any musician who sends in an accurate order, in plenty of time, listing all the information: correct title, composer, catalogue number, address for shipment and billing, is playing right into the hands of the publisher, and loses many opportunities for complaint.

Here is another sure-fire "needle":

Order a single copy of an anthem, asking to be billed "On Approval." Order another one next week, and, depending on the time that you can afford, on and on indefinitely. You can snarl up his bookkeeping by trying

to return some for credit, complaining that you haven't received others, and returning pieces of another publisher, also for credit.

With real creative efforts in this direction you can keep at least twenty open sales on his books at once. When your orders to a company begin to be ignored, you can start on another publisher. If you really have to have something published by the first firm, you may have to deal with your local dealer.

Another field you can till is the "free music" demand:

Dear Publisher:

I am conducting a choir workshop in the First Church in Green-
ward, and would like the following titles supplied for use of the
registrants—100 copies each.

(Here you list 40 titles)

These will certainly be good advertising for you, and we trust that
you will supply us with complimentary copies.

Sincerely,

John Nobody

The publisher's first reaction is "Nuts to him," but he may begin to worry. "Maybe this fellow is on the level, and I could send him a few things." Then he realizes that no workshop is going to use 40 titles from just one house, and a ten-day cram course couldn't use much more than that total. He may also remember the free music he has sent to other workshops in which he knows the music was never used. If the publisher suggests that a music fee be charged the registrants, just ignore him. If he doesn't even answer your letter, you can write a nasty little letter to the music magazines about the skin-flint tycoons of the music publishing world who won't give their music away to schools and churches. Here you can put special emphasis on the fact that musicians are in the field for the *love* of it and that the publishers' only interest is money.

If you have latched on to a real sucker-type publisher who does send you some free music for a workshop, be sure never to let him know what happened, no list of registrants, no program of the sessions, and especially—*no thanks*.

Professional musicians, especially the school and church varieties, have really golden opportunities in the field of copyright infringement. Here is an actual case history which illustrates what a real mastermind music-thief can do.

John X., composer of good anthems, heard that his piece had been used during a southern music festival by a chorus of 2000 people. This boost to his usual royalty check meant he could buy the new refrigerator his wife wanted. He bought it as a Christmas surprise. His royalty check came, and did not reflect an additional 2000 copies, so he and the publisher checked up.

Yes, the piece was sung, but the music was dittoed and copies sent to all the participating choirs in order to "save the churches some money." I don't know what happened to the refrigerator, it may still be cooling a package of hot letters.

Now notice what the mastermind music-thief accomplished:

1. He gypped the composer of his royalties.
2. He gypped the publisher of his investment in printing and promoting the piece.
3. He gypped the local dealer of a big sale, and gave him, instead, the headache of the single copy sale from

which the copies were dittoed.

4. He spread the impression that this sort of thing was O. K. by blandly supplying all the participating choirs with *illegal* copies—he reached 2000 people with this propaganda!

This particular fellow got off scot-free, too, since neither the composer nor the publisher wanted to prosecute a group of church leaders. If you try this now, you might not be so lucky—the publishers are ready to grab the next one who tries it, and have plenty of support from the composers and church and school leaders, and especially from the school administrators and church trustees who want no part of a copyright suit which will cost \$250 minimum damages, and all because an employee tried to beat a small music bill.

In case you do get involved in a copyright infringement suit, here are some arguments that may be useful:

1. You "thought" that "Copyright, U. S. A., International copyright secured. No part of this piece may be reproduced by any means whatever without permission of the publisher" was just a warning to other unscrupulous publishers.

2. You were using it for church or school use! (This with righteous indignation.) Turn a deaf ear if the lawyer reminds you that churches and schools have to pay for desks, pews, supplies, fuel, etc.

3. You are a dedicated servant of youth in these institutions. (Try to hide the fact that you receive a salary.) The lawyer may mention that churches and schools should be leaders in matters of ethics and honest business. Ignore him.

4. When all is lost, and you are assessed the \$250 minimum damage and also court costs, try passing the buck to the Board of Trustees or Board of Education, pleading personal poverty.

For years, the best defense against the charge of copyright infringement was the plea of ignorance. Now, the Music Publishers' Association puts out a leaflet—"A Friendly Notice"—that gives all the copyright restrictions. For heaven's sake, never be caught with one of these!

NEXT MONTH: How to Drive a Publisher Crazy if You are a Composer.

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Editorially Yours

Let's Be Honest

"Barnstorming with Bach."

That was the title of a most excellent article by William H. Scheide in the November 1958 issue of "Musical Courier." Mr. Scheide, founder and director of the justly famous Bach Aria Group, is among the foremost of contemporary authorities on Bach. The Bach Aria Group includes in its personnel numerous of the top-ranking artists today for the performance of the music for which this group is known. Firstline critics consistently praise Scheide and the Bach Aria Group—this praise is richly deserved.

His article dealt with the ever-growing recognition of the music of Bach by people in all walks of life, and audiences in all parts of this country. He stated that "With such a substantial, proven Bach audience, it is somewhat of a paradox that a mere half dozen of his more than 2000 compositions should have achieved any real measure of popularity with contemporary listeners prior to the Bach Aria Group's advent."

The author then goes on to outline some of the reasons for this state of affairs. "The fact of the matter is that Bach is still largely unknown even to musicians themselves"—"If the 'Italian Concerto' or the 'Chromatic Fantasy' is played [on the piano] as written, the vast sonorities of the concert grand remain hidden; if they are 'arranged,' they sound unnatural."—"The violinist also has his problem."—"The case of the orchestra is similar to the piano."

But the clincher which should rock every organist back on his heels—first in shock, then, in annoyance, perhaps even in anger was this statement: "The organist who plays Bach finds his trouble principally in trying to be heard, for the organ is no longer regarded as a recital instrument. Along with the music it usually plays, the organ has drifted outside the main current of present musical life."

This statement will no doubt be vociferously denied by many in the organ world, and with some degree of validity to back up such denial. But before these people get all hot and bothered and lather up for battle, we suggest that sober consideration be allowed for—and by this we mean honest evaluation of both surface and implied meaning.

If one's thinking is held within the bounds of what is customarily the borders of organ recital-giving, there is obviously chance for argument. Bach is heard, and in quantity in organ recitals (the quality we shall reserve remarks about). Comparable-quality music is also in evidence in organ performances to some degree. Recitals are in some sectors of the country increasing in number. They are being presented in secular halls as well as in churches and chapels. There is evidence that the program content level of many recitals is also on the rise. At first glance this would seem a refutation of Mr. Scheide's words.

As hinted above, we could easily question the "quality of re-creation" by many organists in recital playing—and this does not exclude some of our supposed first-line organists. But we have no intention of disclaiming extensively on this phase here. Our thoughts have been voiced in the past, probably will be in the future. We suggest

each of you do a bit of honest evaluating for yourselves.

It is far more important that we consider the statement in question in relation to the music performance field as a whole. When the organist-recitalist is viewed, as related to his colleagues in the other branches of music-in-performance—when the organ recital is viewed, percentage-wise, with the popularity of instrumental and vocal recitalists of top-rank, and of the symphony orchestra and opera (we will exclude all musical performance connected with public school systems and the like)—what is the result?

Whether or not we like it (or will even admit it), organ recitalists, as a class, are not on a par with those who concertize in other musical fields. This is a pretty well established fact. While we believe that this condemnation cannot—or at least should not—be applied to all organ recitalists, the stigma nonetheless exists, and will continue to exist so long as members of our profession who are not worthy re-creators of the finest literature for the organ persist in foisting their dull, inaccurate, ill-designed "recitals" on a public which may no longer be considered "unsuspecting."

We believe it is past time the organ recital profession took serious stock of itself. What can we honestly admit of ourselves on these counts: 1) the knowledge, training, disciplined study of the music we re-create; 2) the level of music we program; 3) our ability to make the music we play not only acceptable but really interesting to those in the audience; 4) our competence in making up recital programs, the content of which is both worthwhile and stimulating?

This does in no way imply that music for organ recitals must be "over the heads" of the so-called non-musically educated listeners. After all, many of the same people attend musical performances in numerous other media and are seldom revolted by music of the highest quality.

No, it is not the alleged "quality of composition" which is basic, altogether. Nor is it organ recitalists' ability (or lack of it) to portray and project this music. It is not the organs they play nor the buildings housing these instruments. It must be a combination and sum of all these ingredients. This summing up by honest analysis and realistic evaluation will bring us closer to several basic truths.

We feel that today organists are having slightly less difficulty in "his trouble principally in trying to be heard." New instruments being installed in auditoria and college campuses all over the country are making additional organ recital possibilities ever greater. And this trend will be furthered by the installation of several more important organs in buildings now being built and yet to be built. If the organ recital in these spaces, now available and to be available, does not increase in popularity, the basic blame can then be placed more directly on organ recitalists. And we do mean on recitalists whose musicianship and program-planning abilities are open to question.

Some of this blame could be directed toward the agencies which book organ recitalists. We do not imply these agencies are not doing a good job, but we do think that this facet of the organ world leaves as much to be desired in the matter of realistic, pungent public relations as does the organ-building profession and other facets of the overall field we could mention.

"Along with the music it usually plays, the organ has drifted outside the main current of present musical life." Why? There are numerous reasons which are usually mentioned when a statement like this is made: since the organ

recital is most frequently heard in the church, it is not possible to superimpose the same "professionalism" in presentation as in the concert hall where admission may be charged. There is quite an area of truth here which all must admit, for seldom will churches allow paid-admission organ recitals. Argument on this point is a bit useless, we think, for it seldom achieves anything.

Another reason—and a rightful one—is, for this drift, that the organ recital is all too often a dull go, that the recitalist has not played in a very musical or stimulating way, that the organ itself leaves much to be desired, that the acoustical properties of the room in which the music is heard largely defeats the best intentions of recitalists.

One point frequently heard is that organs themselves are so different. Yes, no two organs are precisely alike, nor are the rooms in which they are heard very similar. This does impose on the recitalist something which is not existent with a singer, pianist, violinist, chamber or symphony orchestra. Yet does this excuse the organ recital as a medium of musical expression altogether?

Another item is that organ composition cannot be "leveled" with the music for other musical instruments. There is a basis for consideration here, for those who will admit it. While we do have a vast store of richness in literature covering several centuries, we at the same time have a higher percentage of second- and third-rate material which is yet being foisted upon audiences in the name of the best in organ music which is consistently ignored, year after year, by organ recitalists. This does not make much sense, does it? TAO pages regularly have comment on this very thing.

If it is true that the organ has drifted outside the main current, would it be altogether wrong to admit this, **then do something about it.** What, you ask? We believe there are several things.

Those people who choose recitalists have a fine opportunity to further this cause. Choose both performers and the music they play in relation to the instrument they will use and the building which houses it. There is no sensible reason for inviting an avid "baroquist" to play a program on a romantic organ in a dead room. By the same token, it is just as dismal an idea to invite a "romanticist" to play a highly specialized-design organ in a live space, where the probable music choices would sound awful.

The top organ recitalists usually have more than one recital program available—or at least enough additional music so that a program-entity can be formed which will at one and the same time be top-grade throughout in musical content and stimulate the listener. The best known organ recitalists are pretty well known for the facets of performance in which they excel. If performer, organ and acoustic surrounding are all kept in mind, and related, there should be a good chance for a highly successful result.

The above is of course directed toward the average public recital as against the specialized performance. But it is of the utmost importance that those who are responsible for organ recitals—and this includes the person or persons who choose artist and music to be heard, the recitalist, perhaps his booking agency—work together in honesty. It would, incidentally, be helpful if such persons were to design and implement the organ recital as an entity which must be recognized on the same level with musical performances in all other musical media offered in the same area.

Individuals, churches, fraternal organizations are all too prone to enter the organ recital promotion picture backwards. We must remember constantly that if the organ

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recital is to achieve a comparable place in the musical picture with these other media, we must meet the competition—in all its phases—the methods by which musical performances are brought to the attention of the music-going public. We will not achieve this by a telephoned note to the society editor of one of the local newspapers, with probably an apologetically phrased hope that perhaps the "music critic" might be free to attend and report the event.

To put the organ recital on a par with other phases of the profession, we might offer a few suggestions. 1—choose the recitalist and the music played with honesty and realistic thinking. 2—promote the event by all the known means available: pictures, news stories, radio and television interviews, press releases to magazines (far enough in advance to be meaningful—it is six weeks in TAO). 3—be able and willing to pay the best fee you can. There is no reason why organists have to play for chicken-feed. 4—when paid-admission recitals are possible, advertise, then get out and sell.

In the meantime, it is of utmost importance that you as individuals and as members of organizations, do whatever you can to realistically overcome the stigma of being connected with an also-ran facet of music. We do not choose to believe this has to be. We know we are incurable optimists, but we cling to the belief that if organists, organ builders, churches, concert booking agencies, yes, even magazine editors, were to go to work to realize the full potential in the realms of promotion and public relations, a great deal that has been lost to the organ recital could be regained.

When the organ recital can emerge as something which may be regarded on the same plane with other musical media, perhaps ensembles like the Bach Aria Group would consider adding the organ where it belongs in the performance of Bach literature. This alone could be a major achievement.

Had we space we would like to consider another facet of this total picture: choral performances under the aegis and responsibility of those in the organ and church music profession, but this must be dealt with separately.

TAO would like to hear from you to know what is being done in your particular area in **fostering the growth and popularity of the organ recital**. It would be relatively easy to judge from recital programs what the musical level of your community is. But further than this, we would be most interested to know **how** you choose the artist, the music to be played; the problems attendant to the places available for organ recitals, the promotion given to events, anything else you think is relevant.

From this perhaps we could discern further reasons why the organ recital is, by some at least, not today considered in the mainstream of present musical life.

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IMPROVISATION—An Art or a Stunt?

Ronald Arnatt

The organist and choirmaster of Christ Church Cathedral in St. Louis, and TAO staff writer, turns his pen to a subject which should be of interest to all organists. Readers' thoughts on the subject will be welcomed.

The Editor

The quickest and simplest way to find the answer to this question is by referring to Webster. Here we find that *improvise* and *extemporize* (a word used more frequently for the art in England) are synonymous and that the definition of the adjective *extemporary* is: "Composed, performed or uttered on the spur of the moment; impromptu, as a speech." In small print below we read that the word does not necessarily exclude preparation.

Most readers of this article probably already have a fairly clear idea of the meaning of the word *improvise*; however, the word *compose* and the statement that preparation may be a factor in this art, warrant the inclusion of Webster's definition.

At one time in the history of music, the Baroque and Rococo periods especially, improvisation was part of the equipment of every church musician—and by improvisation, composition created on the spur of the moment is implied, not the dreary, aimless shifting from chord to chord that we hear in so many churches, filling up spaces in the service where silence belongs, or feebly presuming to pose as a postlude!

The art of realizing a figured bass also belongs to the realm of composition, since there are innumerable ways of harmonizing the figures and each time they are read slight changes in the position of the chords are bound to result; even a third-rate organist in the Baroque era had to be able to read a figured bass, since all composition of the time utilized this form of abbreviation in the keyboard part.

Very few present-day organists in this country are active composers and fewer still are capable of creating a worthwhile composition extemporaneously. We all bow to the French in these matters and recognize them as the outstanding masters of improvisation. At almost every recital by a visiting French organist the final portion is given over to improvisation on a submitted theme, or themes, and, in most cases, to several compositions written by the performer.

At a reception given for a distinguished French organist after a fine recital which ended, as usual, with an improvisation (consisting of two movements of a symphony—the opening allegro, and a slow movement), I overheard a group of enthusiastic young organ students discussing this feat with the organist of the host church. It went something like this:

A student: "Say, who chose the themes for the improvisation?"

The organist (with pride): "I did."

Another very enthusiastic student: "Boy, you really made things tough for him; where did you get those crazy tunes?"

The organist: "Well, one was from a Canzona by Frescobaldi, inverted; surely you recognized the second—that was the Gregorian chant 'Ave Maria, Ave Maris Stella' played backwards and put into 4/4 time; and the last theme I composed myself in the Schönberg idiom."

This may have been an unusual case, but nevertheless the attitude of so many people

towards submitting themes to an artist is to make them as difficult as possible, like a test of skill and endurance. It will need only a little reflection to come to the conclusion that this attitude is utter nonsense. Here is an artist, willing to let us share his extraordinary gift, allowing us to see and hear his mind at work at a keyboard, and we deliberately insult him by throwing at him themes that are sometimes not worthy of the paper on which they are written!

In almost every case a true artist will rise above such limitations and transform the themes to his own use in the development of the work. However, think of what a masterful work of art would be produced if the artist were given the opportunity of selecting his own themes either at the time of the recital or beforehand if he wishes.

Remember, the word *improvisation* does not necessarily exclude preparation. Have you noticed that after the recitalist has played the themes over he will pause for a while before he begins? This is his limited preparation; the time when he sketches out in his mind the form the work will take. It is not possible to produce a good improvisation without giving some thought to the plan one is to use; anyone starting out with a blank mind will produce strings of meaningless chords.

Would it not be far preferable for the artist to submit his own themes along with the rest of the recital material so that they could be printed on the program? If they were familiar to us we could then follow with more enjoyment the skill with which they are used. Or better still, why not pass out with the program a mimeographed (or some other multicopy process) sheet with the themes printed for all to read. If we cannot break the fetters of the submitted theme, we can at least make certain that the themes submitted are worthy of the performer and if possible suited to the particular style to which he or she may be accustomed.

If the organist is French, then, in most cases, he or she will be organist in a Roman Catholic church or cathedral, in which case it would be best to select a Gregorian or Ambrosian chant for an improvisation. If you are asked to write themes for the occasion, study as much music written by the recitalist as you can find (almost all the visiting French organists are also distinguished composers) and fit your theme to that style.

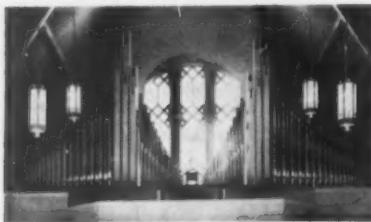
Very few English, American or Canadian organists improvise on their recitals. However, if one of them is brave enough to do so, first of all ask him to choose his own theme. If he prefers to accept the same merciless challenge given our French visitors, submit a theme from the hymnal with which he is familiar.

Let us be kind to these brave men and women who are willing to risk their reputations by laying their musical minds before an audience. Give them the opportunity to present their art under the most comfortable circumstances—no themes in the Schönberg idiom, please!

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GREAT (unenclosed, displayed) 3 1/2"

Quintadena, 16 ft., 73 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
(Quintadena, 8 ft.)
Octave, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

SWELL (enclosed) 4"

Rohrbourdon, 16 ft., 73 pipes
(Rohrflöte, 8 ft.)
Viola Pomposa, 8 ft., 61 pipes
Viola Celeste, 8 ft., 49 pipes
Geigen Oktav, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagotto (1/2 length), 16 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Vox Humana, 8 ft., 61 pipes
Tremolo

CHOIR (enclosed) 4"

Gedeckt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Harmonic Flute, 4 ft., 61 pipes
Rohrmasat, 2 2/3 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Terz, 1 3/5 ft., 61 pipes
Zimbel, 2 ranks, 122 pipes
Harp (console only)
Tremolo

PEDAL

Contrebasse, 16 ft., 56 pipes*
Bourdon, 16 ft., 56 pipes
(Quintadena, 16 ft., Gt.)
(Rohrbourdon, 16 ft., Sw.)
(Principal, 8 ft.)
(Bourdon, 8 ft.)
(Quintadena, 8 ft., Gt.)
(Rohrflöte, 8 ft., Sw.)
(Choral Bass, 4 ft.)
(Bourdon, 4 ft.)
Mixture, 2 ranks, 64 pipes**
Posaune, 16 ft., 56 pipes**
(Trumpet, 8 ft.)
(Clarion, 4 ft.)
*—pipes banded in green felt
**—hoods painted gold inside

ANTIPHONAL (console only)

Gemshorn, 8 ft.
Gedecktpommer, 8 ft.
Prinzipal, 4 ft.
Mixture, 3 ranks

ANTIPHONAL PEDAL (console only)

Gedeckt, 16 ft.

Couplers 25:
Gt.: G-8.4. S-16-8.4. C-16-8.4. A-8.
Sw.: S-16-8.4
Ch.: S-16-8.4. C-16-8.4.
Pd.: G-8.4. S-8.4. C-8.4. A-8.

Combons 28:
G-6. S-6. C-A-6. P-6. Tutti-8.
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Chorale Preludes Pachelbel
Wie schön leuchtet der Morgenstern Bach
Vater unser im Himmelreich Franck
Prelude, Fugue and Chaconne Pachelbel

Mr. White repeated the above program on September 29 for the Detroit Chapter AGO. The booklet of dedication for the organ included a page with the following: "In Memoriam. This organ is dedicated to the glory of the Triune God, to Whom be praise and thanks throughout all ages and in memory of Mr. Henry F. Horn and Mr. Robert G. Schram and all the faithful departed members of this congregation."

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GREAT

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Quint, 2 2/3 ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Fourniture, 4r, 244 pipes
Chimes

SWELL

Rohrfloete, 8 ft., 68 pipes
Viole de Gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 68 pipes
Flauto Dolce, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Prinzipal, 4 ft., 68 pipes
Flute Harmonique, 4 ft., 68 pipes
Octavin, 2 ft., 68 pipes
Plein Jeu, 3r, 183 pipes
Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

CHOIR

Cor-de-Nuit, 8 ft., 61 pipes
Viola, 8 ft., 61 pipes
Viola Celeste, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nasat, 2 2/3 ft., 61 pipes
Terz, 1 3/5 ft., 61 pipes
Oktav, 1 ft., 61 pipes
Cromorne, 8 ft., 61 pipes
Liturgical Trumpet, 8 ft., 61 pipes
(unenclosed)

PEDAL

Contrebasse, 16 ft., 32 pipes
Bourdon, 16 ft., 56 pipes

(Flauto Dolce Sw., 12 pipes)
Principal, 8 ft., 32 pipes
(Bourdon, 8 ft.)
(Flauto Dolce, 8 ft., Sw.)
Quint, 5 1/3 ft., 32 pipes
Choralbass, 4 ft., 32 pipes
(Bourdon, 4 ft.)
(Fagotto, 16 ft., Sw.)
(Fagotto, 8 ft., Sw.)
(Fagotto, 4 ft., Sw.)
(Chimes, Gt.)

Couplers 20:
Gt.: S-16-8.4. C-16-8.4.
Sw.: S-16-8.4.
Ch.: S-16-8.4. C-16-8.4.
Pd.: G. S-8.4. C-8.4.
Combons 30: G-6. S-6. C-6. P-6. Tutti-6.
Cancels 1: General
Crescendos 3: S. C. Register.
Reversible 5: GP, SP, CP, SG, Sfz.
Rectifier: Orgelectra
Blower: Orgoblo

DUBERT DENNIS

Mr. Dennis, organist and choirmaster of St. Paul's Cathedral, played the following recital on March 30, 1958. The actual dedicatory recital has not yet been presented.

Grand Jeu	Du Mage
Soeur Monique	Couperin
Comest Thou, Jesus from heaven	
to earth	Bach
St. Anne Fugue	Brahms
Behold, a Rose is blooming	Rinck
Rondo for the Flute Stop	Franch
Choral in B minor	Davies
Solemn Melody	Peeters
Aria	Purcell
Trumpet Tune and Air	Langlais
La Nativite	Alein
Litanies	

TAO quotes from a letter written by Mr. Dennis which gives a picture of this installation from the organist's viewpoint.

"We have just completed the installation of a new Aeolian-Skinner organ in our church. It is not unusual in specification or design, but is a most happy result. Seldom have I played an instrument that is so versatile, even though its size is not great. Our church is of conventional design for an Episcopal church and the acoustics are favorable. Other recent installations in our city, which are much larger, are not nearly as satisfactory as this organ because of 'round-house designs.'

"The Great is unenclosed and is so very fresh and vital in its sound. The volume of the entire organ is also very well suited to the size of the church, which is small. There is just enough chif in the Great to make polyphonic music a delight to play and yet there is not so much as to hinder a good legato line. I don't quite know how the Aeolian-Skinner people have managed such a happy result, but it is wonderful. Almost every stop on the organ serves a double purpose—good in ensemble and interesting in solo effects.

"The two pair of strings are very warm and pleasing; the 4' open flute on the Swell is a delightful solo stop; the Cromorne is exceptionally well voiced; the Liturgical Trumpet of the Choir is large, unenclosed trumpet that sings above the full organ, yet is musical and well adapted to the rest of the organ; in fact there is no stop on the instrument that I would criticize adversely or change. We had to borrow the reed for the pedal because of lack of space for an independent reed, but the pedal is still quite adequate.

"The final specification of the organ is the result of several people's work—G. Donald Harrison, Roy Perry and myself. There was a lack of space confronting our every move. The Choir in particular could not have one more pipe than we placed in it and proved to be a problem. It has turned out very satisfactorily, however, and the entire organ is more versatile than one can imagine. It seems to take literature of any period equally well.

"Mr. Paul Haggard installed the organ and

THE AMERICAN ORGANIST

Mr. Roy Perry did the finishing. Both men did far more than their duty towards the end result and I am so grateful for their interest and workmanship."

AEOLIAN-SKINNER ORGAN CO., INC.
Boston, Massachusetts

WESTMINSTER PRESBYTERIAN CHURCH
Buffalo, New York

GALLERY ORGAN

Voices—53. Ranks—76. Stops—75. Borrows—9.
Pipes—4266.

GREAT

All ranks 61 pipes unless otherwise listed.

Montre, 16 ft.

Principal, 8 ft.

Bourdon, 8 ft.

Spitzflöte, 8 ft.

Principal, 4 ft.

Rohrflöte, 4 ft.

Quint, 2 2/3 ft.

Superoctave, 2 ft.

Mixture, 4r, 244

Scharf, 3r, 183

Chimes, 25 notes

(Trompette-en-Chamade, 8 ft., Pos.)

(Clarion-en-Chamade, 4 ft., Pos.)

SWELL

Quintflöte, 16 ft., 68 pipes

Geigen, 8 ft., 68

Gedeckt, 8 ft., 68

Viole de Gambe, 8 ft., 68

Viole Celeste, 8 ft., 68

Flauto Doce, 8 ft., 68

Flute Celeste, 8 ft., 56

Prestant, 4 ft., 68

Spillflöte, 4 ft., 68

Octavin, 2 ft., 68

Plein Jeu, 4-6r, 280

Sesquialtera, 2r, 122

Trompette, 8 ft., 68

(Hautbois, 8 ft., 12)

Vox Humana, 8 ft., 68

Clarion, 4 ft., 68

Tremulant

Cymbelstern

POSITIV

Singend Gedeckt, 8 ft., 56

Koppelflöte, 4 ft., 56

Blockflöte, 2 ft., 56

Quint, 1 1/3 ft., 56

Principal, 1 ft., 56

Cymbel, 4-6r, 294

Tremulant

Trompette-en-Chamade, 8 ft., 61

(Clarion-en-Chamade, 4 ft., 12)

CHOIR

All ranks 68 pipes unless otherwise listed.

Viola Pomposa, 8 ft.

Viola Celeste, 8 ft.

Hohlflöte, 8 ft.

Dolcan, 8 ft.

Dolcan Celeste, 8 ft., 56

Montre, 4 ft.

Flute Harmonique, 4 ft.

Plein Jeu, 3r, 183

English Horn, 16 ft.

Cromorne, 8 ft.

Rohr Schalmei, 4 ft.

Tremulant

PEDAL

Soubasse, 32 ft., 12

Contrebasse, 16 ft., 32

(Montre, 16 ft., Gt.)

Bourdon, 16 ft., 32

(Quintflöte, 16 ft., Sw.)

Principal, 8 ft., 32

(Montre, 8 ft., Gt.)

Gedackt Pommer, 8 ft., 32

(Quintflöte, 8 ft., Sw.)

Choral Bass, 4 ft., 32

Nachthorn, 4 ft., 32

Blockflöte, 2 ft., 32

Mixture, 4r, 128
Cymbel, 2r, 64
Contre Hautbois, 32 ft., 12
Bombarde, 16 ft., 32
(Hautbois, 16 ft., Sw.)
(Trompette, 8 ft., 12)
(Cromorne, 8 ft., Ch.)
(Clairon, 4 ft., 12)
(Rohr Schalmei, 4 ft., Ch.)

CHANCEL ORGAN

All ranks 61 pipes.

Lieblich Gedeckt, 8 ft.
Echo Viole, 8 ft.

Vox Angelica, 8 ft.

Octave, 4 ft.

Nazard, 2 2/3 ft.

Tremulant

COUPLERS 24:

Gt.: S-16-8-4. C-16-8-4. Pos-16-3.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4. Pos-8.

Pd.: G-8. S-8-4. C-8-4. Pos-8.

COMBONS 48: G-8. S-8. C-8. Pos-4. Pd-8.

Tutti-8. Chapel-4 generals.

The Holmes Memorial Organ in the chapel is playable from the main console. The Chapel Organ was built in 1951 by Aeolian-Skinner and is a 23-rank instrument comprising three manual divisions and pedal, controlled by a 2-manual console.

CRESCENDOS 4: S. C. Chancel. Register.

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IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS RECITALS AND CONCERTS

While not technically within the scope of this column, perhaps, TAO feels its readers can as easily enjoy staff writer Raver's comments and reactions here as elsewhere.

The Editor

A trip to Brussels was an exciting occasion for this American who, having been in Europe four days, visited the World Exposition where the infinite variety of achievements of each country were presented in a striking display of pavilions and exhibits. The best of them? In my opinion I felt the U.S. Pavilion succeeded admirably for it displayed America "at play" in an attempt to show the American that few Europeans know.

The world knows of our accomplishments in industry, science and commerce, but they are not as aware that we can enjoy ourselves as well. The most important factor was the presence of live Americans in so many ways: the hourly fashion show, the live color TV show daily from 10 AM to 10 PM, a new American opera performed every night in the American Theatre by an all-American cast, special performances in the outer court, including American high school dance bands, folk dancing, etc., and last but not least, several hundred young Americans appointed by each state to act as guides and interpreters—all in all, most representative and appealing to the crowds of visitors day and night—the U.S.A. Pavilion was the only one open until 10 PM—the rest closed at 7.

Of particular interest to TAO readers was my visit to the Pavilion of Protestant Churches, a small building of modern design which contained a beautiful chapel housing a Dutch organ of two manuals, 13 ranks, mechanical action, built by Van Vulpen of Utrecht for Christ Reformed Church in Geersdijk, The Netherlands, and lent by the church for the duration of the Exposition. The organ was used

several times each day for services as well as daily recitals by Miss Almut Rössler of Dusseldorf, a student of Michael Schneider and Gaston Litaize. Miss Rössler programmed the great works of organ literature which she played with distinctive musicianship and impeccable virtuosity. The resources of this organ are:

GREAT

Rörfluit 8
Prestant 4
Woudfluit 2
Mixture 3-4 ranks
Dulciana 8

POSITIV

Holpijp 8
Rörfluit 4
Prestant 2
Nazard 1 1/3
Cimbel one rank

PEDAL

Subbass 16
Gedeckt 8
Vox Humana 4

It was my pleasure to hear two of Miss Rössler's programs, the first on August 28: Tiento del Quinto tono. Prelude and Fugue in G Major. Fugue in E flat. Partite: Christ der du bist der helle Tag. Prelude and Fugue in D Major.

Cebazon

Pepping

Distler

Bach

The opening work commanded attention immediately by the authority and conviction of the player. Great technical facility was evident especially in the pedal solos and in the Bruhns which followed. The Pepping Fugue with its piquant rhythmic theme attained the full organ sound without ever sounding harsh or strident, and the Distler provided a welcome contrast using the soft registers. The D Major closed the short recital with a burst of virtuosity rarely heard in this work, but remaining music all the while.

On August 30 Miss Rössler played the following program:

Variations: Mein junges Leben hat ein End. Prelude and Fugue in E Major.

Sweelinck

Buxtehude

Two Chorale Preludes

Allein Gott in der Hoh' sie Ehr

Schmücke dich, o liebe Seele

Sonata 11. Hindemith

The Sweelinck provided the opportunity to display the richness of single registers, each variation employing only one or two ranks, while the Bach trio was chamber music at its finest: intimate, musically satisfying, with a minimum of tonal resources, played impeccably.

The playing of Schmücke dich moved this reporter to realize anew how important is the complete understanding of ornamentation to the success of ornate coloratura melodic lines.

Certainly Miss Rössler has mastered this knowledge with taste and skill, combining the intricacies of this difficult art with a moving musical expression. Her playing of the Hindemith was also a revelation, for although the tempos were somewhat on the fast side, this did not mar the clarity of the music. Instead, the organist realized that the instrument, the building it is in, and her conception of the music could combine in such a satisfying way, thereby achieving a stirring musical performance all too rare in organ recitals. Certainly Miss Rössler is well equipped as a recitalist and an artist of distinction.

The organ by Van Vuplen is a gem and proves that a small instrument can contain great variety of tonal design. To find such moderate resources so satisfying and complete for recital and service use is a revelation. If this is a preview of the type of instruments this writer will hear and play during the coming year, he looks forward with pleasure to sharing his impressions and convictions with readers of TAO.

Leonard Raver

BETTY DOVE RICHARDS, The Post Chapel, Presidio of San Francisco, August 10.

Fantasia in F minor (K.608) Mozart

Chorale: Von Gott will ich nicht lassen

Prelude, Fugue and Chaconne Buxtehude

Prelude and Fugue in D minor Bach

Toccata in C minor Boellmann

Pastorale Milhaud

Chorale No. 1 Sessions

Chorale Preludes on Welsh Hymn Tunes Vaughan Williams

Rhosymedre

Hyfrydol

The three dozen or so people who took the long way to attend this recital in a rather unusual place were well rewarded. Mrs. Richards played an interesting farewell performance (she and her husband are moving to Texas) on the small two manual unit organ which deserved more attention from music lovers.

Her program was cleverly built, changing between important works, and soft, intimate pieces. She showed good technique and a clean sense for colorful registrations which made the listener believe she had a much larger instrument to play. It was really surprising what she did with the few ranks available.

The Mozart was taken at a slow tempo which made it seem a little dull at certain points and hid the contrast between the fast fugues and middle section. On the other hand, I must say that I have rarely heard the fugal parts so clearly outlined.

The Baroque pieces showed Mrs. Richards' fine taste for this kind of music. The Bach fugue was perhaps a little too heavy considering that it originates from an airy violin piece. The Boellmann was the surprise of the evening. Instead of being played as the usual roaring toccata Betty Richards built it up in a wonderful way from a sparkling flutey sound to the full climax—an unusual and clever way which deserves imitation.

The contemporary pieces were delightful, especially the Milhaud, in its rich colors, and the Vaughan Williams Rhosymedre in its attractive simplicity. We regret this fine organist has left San Francisco, and wish we had more musicians with such a clean, tasteful approach to the works of our great composers.

Franz Heerenschwand

ALBERT DE KLERK, Grote of St. Bavo Kerk, Haarlem, Holland, August 7.

Point d'Orgue en Triple Perotin le Grand

Alma Redemptoris Mater	Dufay
Canzon Ariosa	Gabrieli
Fantasia: Laet uns mit herzen Reyne	Bull
Toccata in A Major	Sweelinck
Nun komm' der Heiden Heiland	Sweelinck
Echo Fantasia	Sweelinck
Ciaccona in F Major	Pachelbel
Toccata in C Major	Czernohorsky
Fuga in A minor	Czernohorsky
Two Couplets du Kyrie	Couperin
Five Couplets du Gloria	Couperin
Domine Deus, Agnus Dei	Couperin
Trumpet Tune	Stanley

Especial enjoyment of an interesting recital among several heard in Holland in August prompts me to send the program along. The organist, Albert de Klerk, is music critic for Haarlem's chief newspaper and, I understand, gives recitals also at the Haarlem Concertgebouw.

Groups one and two (through John Bull) were played very simply and traditionally, the Bull Fantasia making most effective use of a light reed against other voices. With the Sweelinck group the program took on real life, as if the organ had come into its own; the finest of this group was the Echo Fantasia in which the sharp sweet mixture contrasted with this fine organ's more melodic low voices.

Pachelbel's Chaconne was taken at a deliberate pace suitable to the splendid reverberation of the church—clear, strong mixtures being added near the end. The first really full organ sound of the program came in the Czernohorsky Toccata, a short, modulatory type of piece unfamiliar to me. The fuga had an interesting theme out of which a light pleasant, quickly-moving piece was constructed.

Pentering reeds in the Couperin Fugue on the Kyrie were most effective, contrasting completely with the gentle mildness of the succeeding couplet. The recital closed grandly with the Stanley Trumpet Tune done on the most brilliant reeds with an echo on softer reeds. The clear concise playing which characterized the recital was never of obviously detached touch except in this piece.

The audience was tremendous in size yet this could not have been attributed to tourist interest since the majority of persons leaving by the single exit seemed to be speaking only Dutch. The startling thing about the recital, to this listener, was the fact that such a large audience would gather to listen quite contentedly and with obvious enjoyment to a program which had nothing of what is sometimes called "audience appeal." Perhaps this can be done successfully at St. Bavo Kerk because such pieces are so completely suited to this fine organ.

Lorene Banta

THOMAS H. WEBBER, First Baptist Church, Alexandria, Virginia, October 28.

Prelude, Fugue and Chaconne	Buxtehude
Aria Pastorella	Rathgeber
Rondo	Rink
Allegro Pomposa	Handel
Chorale Preludes	Bach
My heart is filled with longing	
Rejoice, ye Christians	
Prelude and Fugue in D Major	Clokey
Contabile	Jongen
Sonata Eroica	Karg-Elert
The Reed-Grown Waters	Alain
Scherzo	Andriessen
Toccata	

In this recital the performer had a new organ in a new church, the latter equipped (?) with all the latest materials to deaden the sound of music; opera seats in the choir, acoustic treatment on walls and ceiling, organ entombed in vaults on the sides and rear of the "apse." All through the program the feeling was of listening from a great distance.

The program itself was made up of standard fare for recitals, selected from various schools of composition. The opening Buxtehude was rather on the deliberate side, with none of the light brilliancy one might

expect. The Rathgeber, new to this hearer, was delightful. The Bach chorale preludes suffered from a lack of balance between solo and accompaniment lines. The second one had a noticeably thick effect in the left hand, possibly it sounded differently at the console from that in other parts of the building. The D Major Prelude tended to be pedantic, and the Fugue missed out on the "joyous exuberance" mentioned in the program notes. Perhaps the tone-stifling atmosphere was to blame.

The Clokey work showed a wide use of the organ, but it seemed of a restless quality and experimental in its working out. The Jongen has not been heard around these parts for some time, and just missed coming off, again due probably to the acoustic situation. The Alain was very sprightly and gay; in fact this and the second and third pieces came off best by virtue of their style. The closing work was brilliant, but...

Why will churches spend good money to buy fine organs, then muffle them, both architecturally and acoustically? To borrow a simile, the effect aurally of this program was the same as looking at a picture through the wrong end of a telescope. The music just could not get off the ground, and this was not the fault of the performer.

William O. Tufts

CATHARINE CROZIER, dedication of the Holtkamp organ in Christ Church, Grosse Pointe Farms, Michigan, October 19.

Concerto in F Major, Op. 4, No. 5	Handel
Noel: Une Vierge pucelle	Le Bœuf
Noel: Grand Jox et Duo	Daquin
Trio en Passacaille	Raison
Passacaille and Fugue	Bach
Sonata No. 1	Hindemith
Dialogue sur les Mixtures	Langlais
Arabesque sur les Flutes	Langlais
Deuxieme Fantaisie	Alain
Prelude and Fugue in G minor	Dupré

This program provided the dedication for the new Holtkamp organ, the first of this make in the Detroit area in several years, and this was the writer's first experience in some time in hearing one of Mr. Holtkamp's individualistic instruments. No quarrel is being made over the tonal concepts promoted in this type of organ building, but as a personal observation, it took considerable time to settle down to listen to the music, when the concentration on the music was being jarred by unfamiliar sounds issuing from the organ. Possibly the writer has been lulled into a sense of false security by having associated almost completely with the so-called "American classic" as being built by most current American builders, and of which there are numerous instruments of very recent construction hereabouts.

From where this writer sat, the upperwork sounded very well. The wind pressure is light and the speech of the pipes is clear, without being overblown. In the contrapuntal works, the flue work provided a superb vehicle for clear articulation and brilliance without screech. In a recent dedication recital in this area, on an organ by another builder, the upperwork was voiced to the point where it was completely unpleasant, and caused actual discomfort to many listeners, including some organists who are prone to lean on the 4-foot-and-above for general ensemble. Such was not the case with the Holtkamp.

The reed chorus provided the greatest amount of distraction. Some of the voices were pleasant when used in the solo line, others sounded a little "arty" and were seemingly used for effect alone. The pedal reeds were disappointing because of a lack of pitch definition. One could hear the quality and vibration produced by the reeds when used in full ensembles, but when used alone, there was a definite lack of

THE AMERICAN ORGANIST

pitch definition in the lower pipes.

For this recital Miss Crozier was in top form. One never ceases to delight in her perfection in the execution of the scores. Miss Crozier's programs always leave the impression that what the composer has put on paper has been completely realized—that every step has been coolly calculated, that everything is neat, tidy and in place. Such was the case on this occasion.

The Handel concerto was superbly performed. The tempi were delightful, the dance movements fairly rocked and sparkled. The work as a whole was rhythmically a tour-de-force.

The Raison Trio suffered by comparison to the Bach Passacaglia, although thematically related. Miss Crozier's attempt to show the correlation between the two is a fine program device, but a hasty entrance into the Passacaglia left no time for the Raison piece to simmer in the minds of the audience. There was no finality for one having ended and another begun.

The Bach was consummately executed. The transition from variation to variation was smooth and adept, adding force and excitement. The conclusion of the fugue, however, sounded quite matter-of-fact. Following the fermata on the II¹ chord, the artist plunged headlong into the coda at full tempo. This is not to say the writer feels it should be ground and wrung out with great pathos, but there was a feeling that if the line had been a little more broad, the performance would have concluded being most exciting, rather than extremely well played.

The Hindemith was very well played and had moments of real beauty, but it seemed unusually long for a program of this type. The two Langlais pieces were delightful and showed the mixture and flute stops to advantage.

The Alain received a powerful exposition. In this particular work, more than others, one felt the color palette of the instrument was quite limited. Where the subtle dissonances and slightly oriental flavor should have had a shimmering quality, the effect was straight-forward.

The Dupré, which has become practically standard recital material, was brilliantly played and brought the recital to a stunning close. Again, the blazing reeds of the French type and the brilliant full ensemble with depth were missed at the climax. There was a feeling of incompleteness—that the organ had not been completely let out.

Miss Crozier did use the full tutti, but it appeared to be a mis-match between repertoire and instrument. Possibly touring organists should give more consideration to the instrument they play when planning their programs. This is no criticism of Miss Crozier's program, which was excellent, but when late French music is performed on an organ of early German baroque design, something has to give. In retrospect, Miss Crozier continues to impress with her fine scholarship, musical sensitivity and her flawless standards of performance. She is the mistress of all she plays.

Kent McDonald

DAVID CRAIGHEAD, St. John's Church Fall Festival, Detroit, Michigan.
All-Bach Recital, October 27.

Partita—O Gott du frommer Gott
Nun komm', der Heiden Heiland
Kommst du nun, Jesu
Prelude and Fugue in G Major
Trio Sonata No. 4
Gelobet sei' du, Jesu Christ
Vom Himmel hoch
Vom Himmel kam der Engel schear
Jesu meine Freude
Fugue a la Gigue
Passacaglia and Fugue

JANUARY 1959

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October 28

Concerto in A minor	Vivaldi
Grand Piece Symphonique	Frank
Sonata No. 3	Mendelssohn
Two Casual Brevities	Leach
The Desert	
Chorus Dance for You	
Barcarolle	
Toccata, Suite Op. 5	Urner
	Durufle

Of all the superlatives written about David Craighead's playing, none, it would seem, begin to cover the subject. This was sheer magic—the ultimate in musicianship and music-making, absolute refinement in organ playing. His name has been spoken by many in the same sentence with that great saint of organ playing, Lynnwood Farnam, but if this is the last word, so be it. Craighead is already great, and is destined to be one of our greatest of this or any other generation. Blessed are the students who have the opportunity of studying with this modest and gifted man.

Delivered with the staggering assignment of playing two completely different programs on successive evenings, Mr. Craighead met the challenge and won musicians and laity alike. As an interesting sidelight, the Monday evening all-Bach program drew a larger audience than did the Tuesday program of mixed fare. Not all artists today could play an entire evening of Bach, or any other composer, and still have his audience smiling, providing they stayed at all. There are a few self-styled Bach "specialists" who would drive an audience out quicker than a fire alarm, if the audience had to be subjected to an entire evening of such a "specialty."

Not so with David Craighead. The all-Bach evening was pure delight. As in all healthy artistic pursuits, there would be those who might quibble with Mr. Craighead on details, such as the use of tremolos on both treble voices in the slow movement of the trio sonata, but what pure listening joy it was. The music sang and spoke its message. Nothing is more important.

The evening opened with the monumental partita and the audience was immediately aware that this was playing of the first order. Each succeeding movement was unfolded as a new chapter of a book, separate unto itself, yet related to the whole. Finesse of registration kept the listener anticipating what was to come. One was impressed at the outset with the artist's phenomenal rhythmic sense and gift for accent.

The two chorales were elegant. The former had the right touch of somberness, coupled with a singing quality without being morose, while the second had a delightful feeling of spontaneity. Pedal trills in the cantus of "Kommst du" as played by Mr. Craighead would make most organists weep with joy or envy as the case may be.

The prelude and fugue was the weakest part of the program, not from the standpoint of performance, but from compositional interest. This work is infrequently played and probably because as the fugue wends its way, it becomes very academic sounding. When the pedals finally enter with the theme in augmentation, the listener begins to feel there is yet hope. The artist infused as much life into the work as anyone could.

The trio sonata received a magnificent performance, with the heavenly second movement already mentioned. The third movement was taken at a rousing clip that left organists present gasping with delight. Yet with the extremely fast tempo, musical details were not lost in the swirling polyphony.

The four Christmas chorales were played in a straight-forward manner; and the Jig fugue was taken at a quite moderate tempo, or so it seemed after the virtuosity displayed in the trio sonata.

The Passacaglia and Fugue was organ playing at its finest. Variations were meticulous in their registration scheme, each leading to the next so smoothly one was almost unaware the new variation had begun, yet each had a character and quality of its own. The fugue was brought to a stunning climax to close the first evening's program.

The second evening David Craighead had more opportunity to demonstrate his fine musicianship in more than one musical style. This he did with disarming ease in a beautifully balanced program that covered literature from the early Italian to the last three contemporary composers listed.

In the delightful Vivaldi concerto Mr. Craighead proved his ability for clean, articulate playing, without ever losing sight of the lyrical line or smoothly blended phrasing. So many organists, when playing this type of music allow their phrasing to become angular, almost manufactured, and in some cases neither musical or logical. Mr. Craighead's phrasing always has the beat of the heart and the lift of the emotion behind it to provide life and buoyancy.

This writer, from time to time, has heard artists play the Franck, and each time upon its completion has wondered if the piece was really worth all of the time and effort it takes. The work is so sectionalized, that our impression had always been it was a lot of separate episodes, strung together in a cyclical form, which was being cyclical just for the sake of same. We couldn't have cared less—that is, until Craighead played it.

The compositional weaknesses remained, but for the first time in our experience, the piece had more or less a unity. The various sections were cleanly delineated and the form was crystal clear at all times, yet Mr. Craighead displayed the knack for keeping the work whole.

The Mendelssohn is another work that is rarely played in public today, and unjustly so. It is good music and pleasant, to which the artist gave a surging and driving performance that was most exciting. The Leach Casual Brevities gave fine program relief. After the exalted music-making of Vivaldi, Franck and Mendelssohn, here was a little puckish humor that provided spice and a lighter mood.

Why is it that so many organists—practically all of them in fact—have to feel so pontifical when planning a recital? Recitalists on other instruments who are adept at program building, including the greatest artists one can bring to mind, always provide a lighter moment. This does not have to be cheap or trivial. Any artist who is thinking at all about the reception of his program will get from people in attendance, will certainly strive for moments of program relief.

Richard Purvis, in the foreword to his "Four Dubious Conceits" (Flammer, New York) says, "Perhaps it is well that the King of Instruments can bring forth a chuckle as well as a mood of exaltation." How true this is and how beautifully David Craighead demonstrated this fact. I am sure this was a contributing factor that had his audience with him to the very last note, rather than wandering through the last 20 minutes or so just who on earth could have made such uncomfortable seats!

The Urner Barcarolle is a lovely little piece, and it is a shame it has not been published. Our thanks to Craighead for bringing it to light. The Durufé Toccata was a whirlwind of virtuosity, bringing the evening to a close with blazing pyrotechnics.

The word "technique" is often bandied about as a sole end unto itself. It should

be assumed from the outset that any person who plays in public should be completely equipped with all facets of organ-playing technique. In David Craighead we find a superb artist using his superlative equipment as the complete servant of the music. At no time was one aware of complex difficulties arising from the scores—at no time was there any flamboyant display. At all times the music spun out of the organ completely unhindered. It was as if the artist had commanded the instrument to play, and it played. In our estimation, and these are words of highest praise, David Craighead is the musicians' organist. Kent McDonald

MUSIC FOR ORGAN



Harry W. Gay

NOVELLO & CO., LTD. 150 Wardour St., London, W.1, England (H. W. Gray Co., Inc.).

LLOYD WEBBER: Cantilena and Finale, 14 pages, no price listed.

This set of pieces can be played in parts, with each piece being used separately or as a unit. There is a certain cyclical element which is made clear when the set is used together. It is definitely English music, but interesting in itself.

The Chorale has enough of the element of the unpredictable to make it refreshing. The writing is not involved; but while it is basically harmonic, there is a considerable amount of movement. The Cantilena is a pastoral piece in which the thematic material shifts from hand to hand throughout the work. The rhythmic structure of the theme is good and not of the ordinarily commonplace. The Finale is the most ambitious movement and is the longest. It possesses some tense moments and a fine conclusion of some power and grandeur. This is mainly service music or student recital material. It is dignified and thoughtfully written, without being startling or too imaginative in impression.

G. F. KAUFFMANN: Six Chorale Preludes, 18 pages, no price listed.

This volume is the first in a series of Early Organ Music to be published by Novello. The edition is by Walter Emery. Individual pieces are: "To God alone on high be praise," "Today begins the New Year," "In Thee, Lord, have I put my trust," "Come, Holy Ghost, Lord God," "From Heaven above to earth I come," and "We Christian folk."

The volume contains a general preface and a section of editorial notes. As Mr. Emery states, the registrations supplied by Kauffmann are interesting, since they show some thoughts on this subject by a contemporary of Bach (Kauffmann was born 1679 and died 1735).

The influence of Italian teaching is quite evident in these pieces, which are a selection from the composer's *Harmonische Seelen Lust*. The first presents the theme in pedals, with an accompaniment of three-part polyphony on the manuals. The second has no real pedal part, but the editor places part of the manual notes in the pedals.

The third piece is also similarly presented, while the fourth is recorded here much as the

THE AMERICAN ORGANIST

first of the set. Fifth one is reflective of the great subject of the Fugue in G Major (master) of Bach. It certainly is not used in the same manner. A duo of manuals and pedals presents the outer boundaries for a theme appearing in the left hand.

Sixth piece is composed of three pages of perfect-canon writing on the manuals. The theme is in the pedals, with manual work based on the first three notes (which are repeated as the second three in the theme) and an inversion of the next four notes. The forced nature of such writing is at once evident. The printing is good and the pages turn at fortunate places, with but one exception.

MILLS MUSIC COMPANY, 1619 Broadway, New York 19, N. Y.

ALMA DODWORTH MILLIKEN: In the Cloister—Two Preludes for Church Use, 5 pages, \$1.

These little pieces are, 1—The Loving Saviour, and 2—The Angelus. The first presents the text for part of the music—"O salutaris hostia, qui coeli pandis ostium. . ." The second one has some optional chime usage. If you play only with the left foot, as I am made to understand some people do, you can play these, and there are Hammond registrations, also. The sound is there but the musical content is practically nil.

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 18, Mo.

G. F. HANDEL: Messiah, Part I, 87 pages, \$5.

This is no organ reduction of the accompanying forces for this oratorio, arranged by Dr. Richard T. Gore. It is interesting that two such arrangements should appear for review within the same period. In view of this, a comparison will be made below with the other edition.

C. F. PETERS CORP., 373 Fourth Ave., New York 16, N. Y.

G. F. HANDEL: Messiah, complete, 128 pages, \$7.50 (paper) or \$12 (cloth).

This arrangement is by Marmaduke P. Conway. First, perhaps we should mention some purely physical differences between these two editions. Of course the obvious advantage of the Peters edition is that one has the entire oratorio. Dr. Gore says in his introductory note that he proposes parts II and III, but at \$5 for each part; if this price prevails one would have to invest \$15 in three books of paper-back nature, whereas for \$7.50 under the same paper cover one has saved half this cost in the Peters edition.

Concordia's printing is much larger and the pages are 9 1/4" by 12 1/4". This is the size we are more nearly used to seeing. This edition includes no phrasing, as opposed to some phrasing found in the Peters edition. Concordia's offering has no registration specifically indicated. Number 12—"For unto us a Child is born"—has some general indications; and Dr. Gore outlines his conception of general tonal usage in his introductory notes.

The Peters edition, printed on pages 10" by 14", includes in small print the complete vocal score above the corresponding line of the accompaniment. Concordia has one staff whereon only key movement is indicated. The obvious advantage of the former is that in rehearsal, if a particular passage for one voice need be rehearsed, the particular part is immediately available.

Also, if one is to play and conduct, Concordia's edition would mean in the main that the organist would have to memorize many vocal entrances and exits. Concordia's volume has no index, which is annoying. It does however include metronome markings, which

are essential, while these are absent in the Peters edition.

The question of speed is always relevant to particular acoustics, size of hall and size of performing chorus. While there is an optimum in each case, one is not always blessed with such, in-built.

Dr. Gore includes some pedal markings rather frequently, and these can be confusing if one wishes to pedal otherwise. Dr. Conway has a few pedal markings, but they are of the familiar bracket type and less worrisome. Here and there Dr. Gore would seem to excel in certain matters of praxis but in other instances Dr. Conway's work is sometimes superior. The former presents a rather more thinly conceived reduction, the latter gives us a somewhat more symphonic reduction.

Peters has seen fit to include under each heading, as the selection appears, the biblical reference and with this, in box form, the general orchestration of the original score. Also heading each title is a general guide of organ registration. This is, one must confess, rather British, however.

Differences in pure note arrangement are less pronounced in earlier titles or sections than in later ones. For example, in the final chorus—"His yoke is easy, His burden is light"—one often has to look twice to believe they are the same piece; and in the chorus—"Glory to God"—we have somewhat the same situation. One would believe that the Peters edition produces more the orchestral effect here.

In the recitative and aria—"Behold, a Virgin shall conceive" and "O Thou that telllest good tidings to Zion"—there is an odd reverse in the two editions in the use of the pedals. Concordia has pedals with the recitative, not with the solo, but with the chorus. Peters has no pedal with the recitative but employs pedal with the aria and increases the general tone level at the chorus entrance. Here the pedal part is almost consistently an octave lower than that found in the other edition.

Peters also puts titles after the number in each case, whereas Concordia will only indicate, for example, "Air and Chorus." I

admire Dr. Gore's work very much and feel he has made a really fine contribution. Furthermore, I would like to encourage our own editions; however, in view of the above and other features, I am compelled to say that I feel in most instances the edition of Dr. Conway is to be preferred, not alone because of cost or the obvious completeness in that he presents the entire oratorio.

BOOKS

Harry W. Gay

BETHANY PRESS, St. Louis, Mo.: HOW TO BUILD A CHURCH CHOIR, by Charles Huddleston Heaton, 50 pages, \$1.

The author's purpose is not to explain how to train a church choir but to discuss some of the non-musical aspects of choir control. He does this in a direct unpretentious manner and furthermore is quite thorough in what he has to say.

He discusses the purposes of church choirs, methods of attracting new members, general rehearsal procedure, choir recognition, and other factors of a related nature. Of especial interest is his chapter entitled "Emotional and Psychological Problems of Choir Members." The contents of this chapter are quite stimulating for those who have problem members. At first one might be tempted, in this day of so much concern for the psychological aspects of everyday living, to scoff at this sort of a title. However, as one reads the material, many persons with whom one has associated in the past come to mind.

The material does not attempt to present techniques in psychology, but calls to attention certain common and stock problems with which every choir director is faced. These problems arise from very definite causes, and Mr. Heaton presents these stimuli to psychosis in a very practical way. His bibliography presents 28 book titles and 11 periodical titles representing sources of assistance to interested or needful organists or directors. All in all this is a useful book as well as an

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Princeton, New Jersey



The photo above shows, left to right, D. A. Flentrop, Dutch organ builder; Joyce Hann, student; and Dr. Betty Louise Lumby, associate professor of music at Alabama College in Montevallo. The organ was built for the Episcopal church in Montevallo. Mr. Flentrop, while visiting Alabama College gave lectures on "The Flentrop Organ at Harvard," and "Renaissance in Organ Design."

enjoyable one. No one of us has quite all the problems or quite all the answers, as Mr. Heaton points out. Still, the more we read and learn of this, the greater our own technique in solving problems will be advanced.



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American Cancer Society

Recitalists

NOTE—Recital programs are processed for publication in the order in which they are received. They appear in the first issue thereafter in which there is available space.

NINTH ANNUAL ST. JOHN'S FALL MUSIC FESTIVAL, St. John's Episcopal Church, Detroit, Michigan, October 1958.

October 26:
Handel: Concerto 13 (organ and strings)
Buxtehude: Jesu, joy and treasure (chorus, organ and strings)
Mendelssohn: Laudia Sion (chorus, organ and strings)

Festival Choir and string ensemble under the direction of August Maekelbergh; Kent McDonald, organist.

DAVID CRAIGHEAD, October 27:

All-Bach Program:
Partita on O Gott, du frommer Gott
Nun komm', der Heiden Heiland
Kommst du nun, Jesu
Prelude and Fugue in C Major
Trio Sonata 4
Gelobet sei'st du Jesu Christ
Vom Himmel hoch
Vom Himmel kam der Engel schaar
Jesu meine Freude
Gigue Fugue
Passacaglia and Fugue

DAVID CRAIGHEAD, October 28:

Vivaldi: Concerto in A minor
Franck: Grand Pièce Symphonique
Mendelssohn: Sonata 3
Leach: The Desert; Chollas dance for you
Urner: Barcarolle
Duruflé: Toccata (Suite Op. 5)

ROBERT WILSON HAYS, Kansas State College, Manhattan, October 26:
Britten: Prelude and Fugue on a theme of Vittoria

Bach: Prelude and Fugue in G Major
Moore: Dirge
Milhaud: Pastorale
Franck: Prière
Shostakovich: Prelude and Fugue
Peeters: Variations and Finale on an old Flemish song

LAWRENCE MOE, Hertz Hall, University of California, Berkeley. Bach series:

October 26:
Prelude and Fugue in E minor (Cathedral)
Pastorale in F Major
Prelude and Fugue in B minor
Concerto in D minor (Vivaldi)
Six Schübler Chorale Preludes
Toccata in D minor (Dorain)

November 12:
Prelude and Fugue in A Major
Partita: O God, Thou faithful God
Concerto in G Major (Ernst)
Toccata, Adagio and Fugue in C Major
Concerto in E flat Major
Toccata in F Major

November 23:
Prelude in E flat Major (Clavierübung III)
Chorale Preludes (Clavierübung III)
Fugue in E flat Major (Clavierübung III)
Prelude and Fugue in D Major
Trio Sonata 1
Fugue in G Major (Gigue)
Concerto in C Major (Ernst)

December 3:
Prelude and Fugue in C Major
Chorale Preludes from Great 18
Concerto in A minor (Vivaldi)
Passacaglia and Fugue
Trio in G Major
Fugue in G minor
Toccata and Fugue in D minor

LORENE BANTA, "Organ Music of the Golden Age," Cochran Chapel, Phillips



Wittenberg College Chapel, Springfield, Ohio, shown above, will be the site of the Second Annual Conference of the Lutheran Society for Worship, Music and the Arts, to be held June 10-13, 1959.

The Society is made up of individuals, churches, choirs, libraries, commercial firms and others having a common concern in promoting the highest expression of the Christian worship of God, especially as it takes form in the various arts. Membership in the Society is open to all who share this common interest. Information may be obtained by writing the Rev. L. David Miller, Chairman, Second Annual Conference, Wittenberg College, Wittenberg, Ohio. The Society's permanent mailing address is 2375 Como Ave., St. Paul 8, Minn.

Academy, Andover, Massachusetts, October 26:

Bach: Triple Fugue in E flat; Deck thyself, my soul, with gladness; If thou wilt suffer God to guide thee

Frescobaldi: Toccata for the Elevation

Purcell: Trumpet Tune

Couperin: Benedictus; Fugue on the Kyrie

Handel: Adagio and Andante (Concerto 1)
Pachelbel: From heaven above to earth I come; Prelude (toccata) in D minor

Daquin: Swiss Noël

Buxtehude: Toccata in G minor; Now pray we to the Holy Spirit; Prelude, Fugue and Chaconne

ST. PAUL'S CHAPEL, COLUMBIA UNIVERSITY, New York. November noonday recitals:

RALPH KNEEREAM, November 6:

Bach: Toccata and Fugue in D minor
Langlais: Elevation (Homage à Frescobaldi)

Monnikendam: Toccata

Messiaen: L'Apparition de l'église éternelle

Mulet: Carillon-Sortie

SEARLE WRIGHT, November 11:

Schroeder: Preludes and Intermezzi

Sowerby: Requiescat in Pace

Bach: Passacaglia and Fugue

ERNEST WHITE, November 13:

Couperin: Mass for Parish Use

ROBERT GLASGOW, November 18:

Daquin: Noël étranger

Zipoli: Elevatione

Clérambault: Suite du Deuxième Ton

Moore: Aria and Cadenza (1954)

Ochse: First Movement—Lively (Sonata in E) (1956)

Arnatt: Plainsong Prelude No. 3 (1954)

Alain: Litanies

ALBERT RUSSELL, November 20:

Mozart: Fantasia in F minor (K.608)

THE AMERICAN ORGANIST

Dupré: Cortège et Litanie
Vivaldi-Bach: Allegro (Concerto in A minor)
Purvis: Toccata on Christ ist erstanden

MELVILLE SMITH, Christ Church (no city given), October 27:

All Bach Program
Prelude and Fugue in G minor
Partite diverse sopra: Christ der du bist der
helle Tag
Prelude in G Major
Four chorale preludes on All glory be to
God on high
Prelude and Fugue in C Major

RAYMOND MARTIN, Presser Hall, Agnes
Scott College, Decatur, Georgia, September
30:

Bach: O Lamm Gottes, unschuldig: Schmücke
dich, o liebe Seele
Hindemith: Sonate 3
Wright: Prelude on Brother James' Air
Vierne: Final (Symphony 5)

JULIAN WILLIAMS, St. Stephen's Episcopal
Church, Sewickley, Pennsylvania, October
27:

Bach: Concerto in G Major; Lento (Sonata
6); We all believe in One God (organo
pleno); Kyrie: God the Father everlasting;
Kyrie: Christ, Comforter of the world;
Kyrie: God, Holy Spirit; All glory be to
God on high; Fugue in E flat

Langlais: La Nativité
Tournemire: Alleluia (Suite 30, L'Orgue
Mystique)
Walcha: Five Choralvorspiele (Miniatures)
Vierne: Final (Symphony 3)

PAUL BUNJES, dedication recital on new
Schlicker organ, Immanuel Lutheran Church,
Des Plaines, Ill., September 21:

Pachelbel: Praeludium in D minor
Purcell: Trumpet Tune
Corelli: Preludio (Sonata 9)
Rameau: Air Majestaeus
Buxtehude: Prelude and Fugue in G minor
Bach: Subdue us with Thy goodness; Saviour
of the nations, come; In dulci jubilo
of the nations, come; In dulci jubilo
Franck: Choral in A minor



University of Illinois President-Emeritus
Lloyd Morey is shown seated, above, with Jay
Allen, music librarian and Duane A. Branigan,
director of the school of music.

They are looking at a piece from the organ
music collection of Prof. Morey, consisting of
175 separate pieces and 17 volumes of col-
lections, including volumes 1 through 6 of the
Peters edition of Bach, which the President-
Emeritus has presented to the School of
Music Library. More than 100 composers are
represented, from Bach to Sowerby.

A card index to the collection bears the
dates Prof. Morey played the pieces of music,
dating back to 1908. Included is a collection
of Mendelssohn's organ works, with a manu-
script copy of a cadenza composed by Prof.
Morey for the Fourth Sonata.

Ensemble, directed by Kenneth R.
Moore, presented its first concert in
the **Oberlin Conservatory of Music**
Nov. 18 in Warner Concert Hall. The program included Hindemith's "Konzert für Orgel und Kammer-
orchester," with Fenner Douglass as
organist . . . **Christ Church Christiana**
Hundred, Greenville, Del., Clarence
Snyder, organist and choirmaster, pre-
sented on Dec. 14 Honegger's "A
Christmas Cantata," Bach's "Unto us
a Son is born," performed by the
church choir, and assisted by the
children's choirs of the Church of the
Advent, Kennett Square, Pa., Marcella
DeCary, harpist and Seymour Rosen-
feld, trumpeter, both of the **Philadelphia**
Symphony Orchestra . . . **V. Petit**
Concert Management has announced
a series of three recitals in Trinity
Episcopal Church, Detroit: E. Power
Biggs, Jan. 5; Phillip Steinhaus, Dec.
9, and Gordon Young, Feb. 10. The
organ in Trinity Church is an 1892
22-rank Jardine tracker, and an ex-
cellent instrument of its type . . .
Audet Organs has completed instal-
lation of two-manual organs of a new
design for Our Lady of Knock Cath-
olic Church, Calumet City, Ill., and for
the residence of Mr. and Mrs. Francis
P. Squibb, Flosmoor, Ill. These organs
represent two years of effort in the
field of small instrument design in
which organists and musicologists in
the Chicago area collaborated with
Audet Organs. The organs have pipe-
work resembling normal only in
nomenclature, has been named the
"Premiere" by the builders. With the
exception of the 4' Principal, all ranks
are newly-developed scales, being
generally much larger than that used
conventionally. That organ installed
in Our Lady of Knock Church com-
prises: Manual I—8' Rohr Flue, 4'
Principal, 4' Gemshorn, 2' Hohl Flute,
4 rank Mixture, 8' Fagot, and Man.
II to Man. I Manual II—8' Rohr Flute,
4' Hohl Flute, 2' Principal, 1 1/3'
Harmonic 19th, 4' Fagot, and Tremolo.
Pedal—16' Gedeckbass, 8' Gemshorn,
2 rank Choral Bass, 16' Fagot, Man.
I to Ped. and Man. II to Pedal . . .
The Braille Music Institute, Inc., pub-
lisher of "The Braille Musician," in-
cludes in its pages numerous stories
and features credited to TAO. In
addition, the Institute distributes
standard phonograph records from
leading companies, with braille labels
and braille jackets, and publishes the
William C. Handy Library of Popu-
lar Music, the only regularly sched-
uled source of words and music of
American "standards" in braille;
administers the new international cat-
alogue of braille music in the U. S.,
and sponsors "Music for the Blind
Month," an annual observance, pri-
marily designed to encourage the
wider employment of competent
blind musicians . . . The **Schola**
Cantorum of New York, Hugh Ross,
director, with Robert Elmore, organ-
ist, will appear Jan. 18 in Hunter
College Assembly Hall in a concert of
Moravian Music in America. Vocal
soloists will be Marguerite Willauer,
soprano, William Lewis, tenor, and
Fague Springmann, baritone. This
will be the first performance of its
kind by a professional group of this
music . . . The **Music Publishers'**
Association is making available to
music groups the loan of a series of
60 colored slides: "Behind the Scenes
of the Music Publishing Industry."
Slides are mounted in two Airequipt
magazines for easy use with an Air-
equipt slide changer. Program chair-
men are invited to place their re-
quests with the Association at 516
Fifth Ave., New York 36, N. Y., and
are requested to list alternate dates
. . . **School of Sacred Music**, Union
Theological Seminary, N. Y. gave its
30th annual Christmas candle light
carol service Dec. 16. On Jan. 12 the
Seminary Choir, conducted by Elaine
Brown, with Robert Baker at the or-



Newsnotes

NOTICE—Information in this column is pro-
cessed for publication in the order in which
it is received. It appears in the first issue
in which there is space available. Allow at
least SIX weeks when sending in news items
announcing events in advance.

The newly formed Oberlin Wind

JANUARY 1959



For her fifth appearance in Stockton, Calif., before an audience of 1600, Claire Coci shared her program with 175 teen-agers in Satie's "Messe des Pauvres"; and with the Stockton Chorale in Karg-Elert's "Fugue, Canzone and Eplogue."

The children were conducted by David T. Lawson, director of the Pacific Music Camp, and prepared by Fred Tulan, organist of the Stockton Symphony Orchestra. The Chorale was conducted by Arthur J. Holton of the College of the Pacific Conservatory faculty, assisted by Patricia Allan, concertmistress of the Stockton Symphony.

Miss Coci in the past has presented solo recitals and appeared with the Stockton Symphony, the C O P Conservatory Symphony, and the C O P Concert Band. She has been re-engaged for next season, to appear with yet another local group. Miss Coci arrived in Stockton a week early for intensive rehearsals with the children. Roy H. Coperud, writing in the "Stockton Record," noted that Miss Coci "played memorably a program of exceptional interest, with virtuosity that struck sparks!" He commended her for the patience with which she rehearsed the group.

Many organists from Los Angeles, San Francisco and Sacramento came for the program, in addition to a composer from the University of California, Berkeley, who, having heard her in Oakland, auditioned her again, and has since sent her a new large-scale work, dedicated to the artist, in appreciation of her art.

gan, gave Ernest Bloch's "Sacred Service" in James Memorial Chapel. A TAO review will appear in a later issue . . . Oxford University Press sent TAO a beautifully done "Christmas present" called "Christmas in Bethlehem"—more than 30 pages of story by Ruth Hutchison. The booklet was designed by John Begg, with the handsome linoleum blocks by Eileen Taber . . . A Methodist group called the Wesley Society will have its 4th birthday Jan. 31 and hopes to celebrate with the publication of The Wesley Hymnbook, to contain 154 hymns, mainly Charles Wesley's,

published by A. Weeks & Co., Ltd., London, England. This hymnal can be purchased for \$1 directly from Max Tow, Box 275, Drew University, Madison, N. J. . . Aeolian-Skinner Organ Company, Inc. has just published a new booklet of 27 pages plus

Clark B. Angel

First Congregational Church

Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral

Saint Louis, Missouri

Conductor: St. Louis Chamber Chorus

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

Stephens College
Columbia, Missouri

RECITALS

Lorene Banta,

Mus. Doc.

Andover, Massachusetts

EDWARD BERRYMAN

The University of Minnesota

University Organist

The Cathedral Church of St. Mark

Minneapolis

WARREN BERRYMAN

Sac. Mus. Doc.

Head, Organ and Church Music Dept.

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Christ Church, Shaker Heights 22, Ohio

covers which sets forth in text and photos "Our Principles," a list of Aeolian-Skinner organs completed in the last 25 years, "Our Practice" by Joseph S. Whiteford, president and tonal director, and a list of this company's organs installed in educational institutions throughout the nation. The booklet is available by writing Aeolian-Skinner Organ Co., Inc., 549 East Fourth St., Boston 27, Mass. . . TAO calls readers' attention to the exceptionally beautiful full page col-

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Teacher of Church Musicians

F.A.G.O. Mus.Doc.

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary

15 Claremont Ave., New York 27, N.Y.

WILLIAM G.

BLANCHARD

Organist

Pomona College

Claremont Graduate School

The Claremont Church

Claremont California

R. E. H. C.

BOSTON

SOmerst 6-6655

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church

Utica, New York

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music

The Brick Church

NEW YORK CITY

THE AMERICAN ORGANIST

or photo, on page 47 of the January 1959 issue of **Holiday** magazine, showing the interior of St. Saveur, in Bruges, Belgium. The photo was taken from the chancel and shows the high altar in its placement at the crossing, with the handsome organ case high up in the rear gallery, in the background. TAO admits great envy that we cannot also offer our readers color photography of such beauty . . . At the Dec. 8 meeting of the National Council of the Amer-



JOHN HAMILTON

John Hamilton, eminent young organist and harpsichordist, has recently been appointed assistant professor on the artist-faculty of the University of Oregon. He assumed his duties January 1, 1959.

Mr. Hamilton has become well known to audiences in many parts of the country, through active schedules of concert appearances the past several seasons. Last winter saw his first recitals in Carnegie Recital Hall, New York; Massachusetts Institute of Technology; and Southern Methodist University, in addition to his regular appearances throughout the west coast.

He has also recorded sound-tracks for films, made trans-continent concerto broadcasts, and conducted workshops in the performance of early music. He is a candidate for the doctoral degree of musical arts at the University of Southern California. In addition to his duties at the University of Oregon, Mr. Hamilton will be heard in concert tours on the west coast this month and in March.

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BOSTON UNIVERSITY

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ican Guild of Organists the motion was adopted which read: "The Organ Playing Competition shall be restricted to Associates and Fellows, whose 25th birthday shall not be earlier than July 1, 1960. Four zones shall be established as follows: Northeast, Southeast, Northwest and Southwest, and the semi-finals shall take place in these four zones, preceded by Chapter preliminaries. No financial responsibility shall devolve upon the Guild."

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Orville Foster, popular teacher, organist, and author, is shown at one of the series of two-day programs of Hammond Organ Workshops. These workshops are variously angled, one toward organists, one toward teachers, one toward church organists. An entertainment feature is Mr. Foster's "Fun at the Hammond."

Workshops in late 1958 were held in Eau Claire, Wis., Holland, Mich., Charleston, S.C. January Workshops were in Lafayette and Marion, Ind. Forthcoming Workshops will be Jan. 12-13, Elbel Bros., South Bend, Ind.; Jan. 15-16, Paige's Music Center, Terra Haute, Ind.; Jan. 19-20, Muncie Music Center, Muncie, Ind.; Jan. 26-27, Hilbrunner Music Co., Cedar Rapids, Iowa; Feb. 16-17, Haintzman & Co., Ltd., Toronto, Ont.; Feb. 23-24, Hammond Organ Studios, Sherbrooke, Port Quebec, Can.; and Feb. 26-27, Hammond Organ Studios, Ottawa, Ont.



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Personals

Richard Keys Biggs was honored on Nov. 7 by a special High Mass celebrating his 30 years at Blessed Sacrament Church, Hollywood. Roger Wagner, director of the Roger Wagner Chorale, and former student of Dr. Biggs, directed an augmented choir, assisted by Paul Salanunovich,

Richard Peek

S.M.D.

Covenant Presbyterian Church
Charlotte, N. C.

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another Biggs student. **Anthony Newman**, a Biggs student, played the organ. There was a reception following the 6 pm Mass . . . **Alexander Schreiner**, on tour with the Mormon Tabernacle Choir, will appear in Miami, Fla. Jan. 29 and 30, and in St. Petersburg Feb. 3. Other appearances include Oklahoma City Jan. 26, Bartlesville, Okla. Jan. 27, Greenwood, S. C. Feb. 1 and Rock Hill, S. C. Feb. 2 . . . **Jean Langlais**' fourth American tour has a capacity booking of 36 recitals and 4 master classes. His itinerary: January: 5, Montclair, N. J., 7, Springfield, Mass., 10, Boston, 11, Hartford, Conn., 12, Bridgeport, Conn., 14, Cleveland, O., 16, Ann Arbor, Mich., 18, Milwaukee, Wis., 19, St. Louis, Mo., 21, Jacksonville, Ill., 23, Des Moines, Ia., 25, Davenport, Ia., 26, Wichita, Kans., 28, Denver, Colo. February: 1, Seattle, Wash., 3, Bellingham, Wash., 5, Chico, Cal., 8, Long Beach, Cal., 9, San Diego, Cal., 10, Bakersfield, Cal., 12, Tucson, Ariz., 15, and 16,

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Oklahoma City, 17, Dallas, Tex., 18, Wichita Falls, Tex., 20, Austin, Tex., 24, Savannah, Ga., 26, Winter Park, Fla., 27, Clearwater, Fla. March: 2, Birmingham, Ala., 4, Louisville, Ky., 6, Lansing, Mich., 8 and 9, Chicago, 10, Binghamton, N. Y., 13, Albany, N. Y., 15, Exeter, N. H., 17, New York City . . . **Harold Chaney**, organist and choirmaster, Christ Church, Coronado, Calif., with his choir, commemorated the death of **Ralph Vaughan Williams** on Nov. 2 with choral and organ music by the noted British composer . . . **Marilyn Mason** and **Paul Doktor**, violinist, played a recital in Westminster Presbyterian Church, Akron, Ohio, Nov. 10. This duo is booked for performances in Atlanta, Ga., March 31, and in Pella, Iowa, April 21 . . . **Harold Chaney**, San Diego organist and harpsichordist, played a harpsichord recital Oct. 12 in St. James-by-the-sea Episcopal Church in La Jolla, Calif. . . . **Frank J. Nurdung**, organist and choirmaster of St. Luke's Episcopal Church, Tacoma, Wash., for the past 13 years, composer and teacher, died of a heart attack Oct. 29. He was a long time subscriber to TAO. Born in England, Mr. Nurdung had his early music

training there, came to Canada when he was 21 before going to Tacoma to live. He is survived by his wife, a son, and a sister . . . **Jean Langlais** opened his fourth American tour Jan. 5 at the Montclair (N.J.) State Teachers College . . . **George Markey**'s trans-continental tour began Jan. 5, with recitals in Utica, N. Y., Sandusky, Ohio, Chicago, Ill., Salt Lake City, Utah, Portland, Ore., Takima, Wash., Sacramento and Fresno, Calif. Columbia, Mo., Shreveport, La., and on Jan. 28 the dedicatory recital on the Pels organ in Travis Park Methodist Church, San Antonio, Texas . . .

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William Teague will play at Rollins College, Winter Park, Fla. Jan. 28, Memphis on Jan. 30, and in Central Presbyterian Church, New York, Feb. 3 . . . Wilma Jensen will play in St. Paul's Chapel, Columbia University, New York Jan. 15 . . . Robert Baker plays in St. George's Church, New York Jan. 25 . . . David Craighead plays two dedicatory recitals—a new Möller in Second Ponce de Leon Baptist Church, Atlanta, Ga. Jan. 28, and an Allen in North Austin

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Evangelical Lutheran Church, Chicago, Jan. 28 . . . Marilyn Mason's spring recital dates include the Pacific Northwest and Northwest Canada, after performance dates in Grand Rapids, Jan. 21 and Lansing, Mich. Jan. 25 . . . James Boeringer, critic for the Musical Courier maga-

zine, editorial assistant of the AGO Quarterly, and organist and director of music in Calvary Lutheran Church, Leonia, N. J. has been appointed secretary of the Music Critics Circle of New York, by President Harold Schonberg, succeeding Edward Downes.

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